

House & Garden



Garden Furnishing Number

1921

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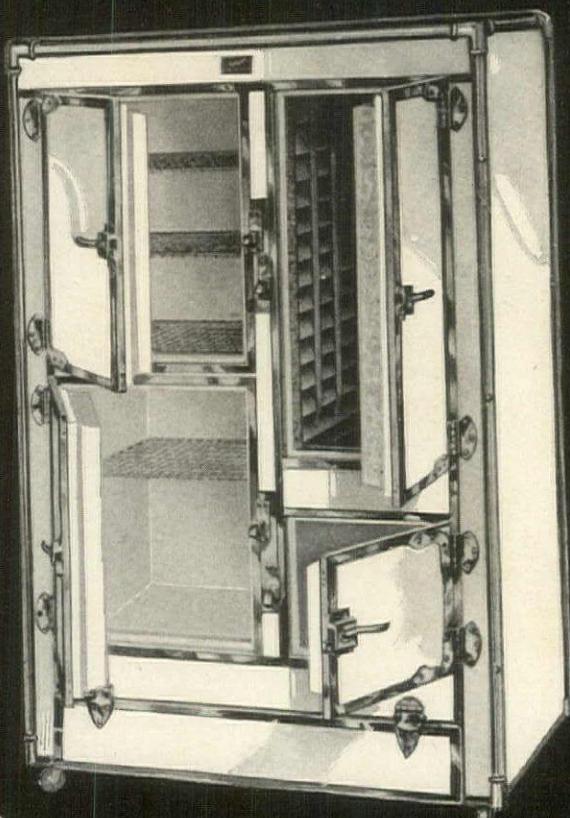
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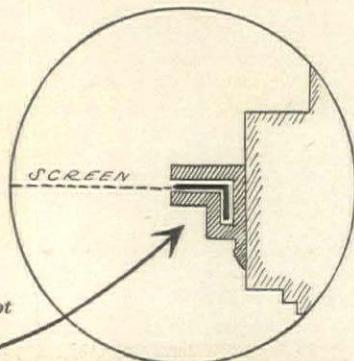
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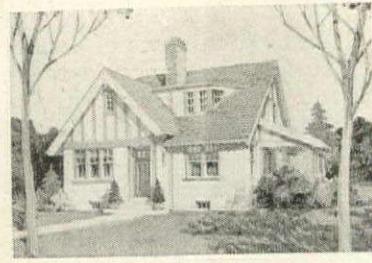
Aeroplane Bungalow

The plans in this book show the very latest ideas in modern home designing consistent with good architecture. For example, the Aeroplane Bungalow



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Half Timber Treatment

A feature of this plan is the use of stock materials: short lengths of lumber go back into the construction of the house. This means building economy.

Please Use This Coupon

Order either from the Southern Pine Association, New Orleans, La., or the Architects' Small House Bureau of Minnesota, Inc., 1200 Second Ave. So., Minneapolis.

I enclose \$2.50 for which please send me a copy of the book, "How to Plan, Finance and Build Your Home."

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(Please print name and address)

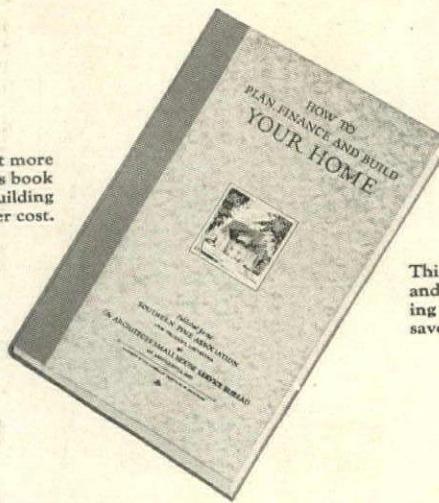
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HOW TO PLAN, FINANCE AND BUILD YOUR HOME

A group of architects spent more than a year in preparing this book of plans to assist you in building a better small home at lower cost.



This book offers you the latest facts and plans available by home building authorities. Use this book to save your home building dollars.

A new unusual home building book and plan service. Prepared especially for home builders who want modest homes at modest cost, architecturally well planned. This book, of more than 100 plans and the service was originated and compiled by The Architects' Small House Service Bureau of Minnesota, Inc., and endorsed by The American Institute of Architects.

IF YOU want to build a small, well-planned home from three to six rooms in size—if you want a plan that eliminates waste, lowers building costs, and makes your home building dollars buy full value—if you want to select this kind of a plan from more than 100 of the latest designs by recognized practicing architects—if in addition you want 50,000 words straight-from-the-shoulder dealing with facts, figures and present day home building ideas—then you certainly want this new book, "How to Plan, Finance and Build Your Home."

What This Book Contains—Where To Secure It—What It Offers You

THIS book measures 11x16 inches, contains more than 150 pages and is one of the largest books on home building ever published.

It gives complete floor plans, elevations, dimensions and full description of many types and kinds of small homes in various materials, lumber, brick, stucco and hollow tile, adaptable to all sections of the United States. There are Dutch Colonial homes, English Cottage types, Gulf Coast homes, California Bungalows, New England Colonial styles, Aeroplane and Unit homes, Spanish Mission and many others.

Your dream home is in this book if your tastes are not too unusual.

The book includes a wealth of practical information on many subjects, such as, "It Is Cheaper to Build Than Pay Rent," "Selecting the Site,"

"How to Finance," "Taking Bids," "Letting Contracts," "The Painting," "The Plumbing," "The Heating for Your Home," "Planting Your Home Grounds," "Good Taste and Savings," "Bad Taste and Waste," "How to Lower Home Building Costs," "The Furnishing for Your Home," "Kitchen Planning," and other subjects of vital importance to home builders.

The book was edited, prepared and compiled by The Architects' Small House Service Bureau of Minnesota, Inc., for The Southern Pine Association.

This Bureau is a group of recognized practicing architects who in addition to their regular practice have devised a co-operative plan of study and production of reliable small home plans and complete home building service, ready to use, at low cost.

This service is limited to six rooms. It is offered as a means of insuring small home builders reliable plans, architecturally correct in design, sound in construction and economical to build.

The book and service may be secured direct from either The Architects' Small House Service Bureau of Minnesota, Inc., or The Southern Pine Association. The book is sold for \$2.50, prepaid. The service includes complete Working Drawings, Details, Specifications, Quantity Surveys, Forms of Agreement—ready-to-use, at prices ranging from \$17.50 to \$32.50, depending upon the size of the home.

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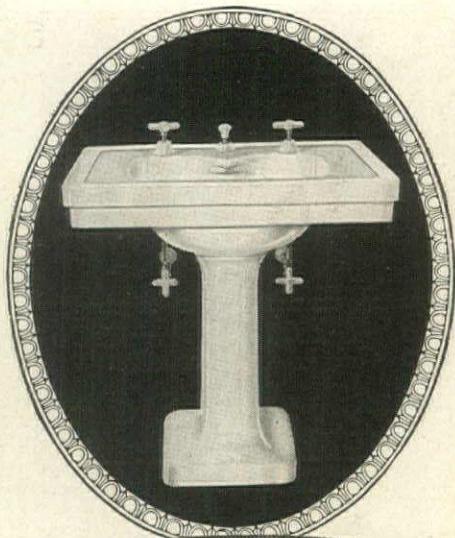
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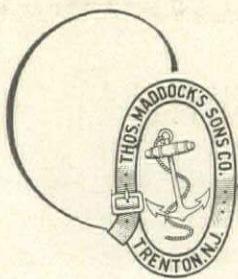
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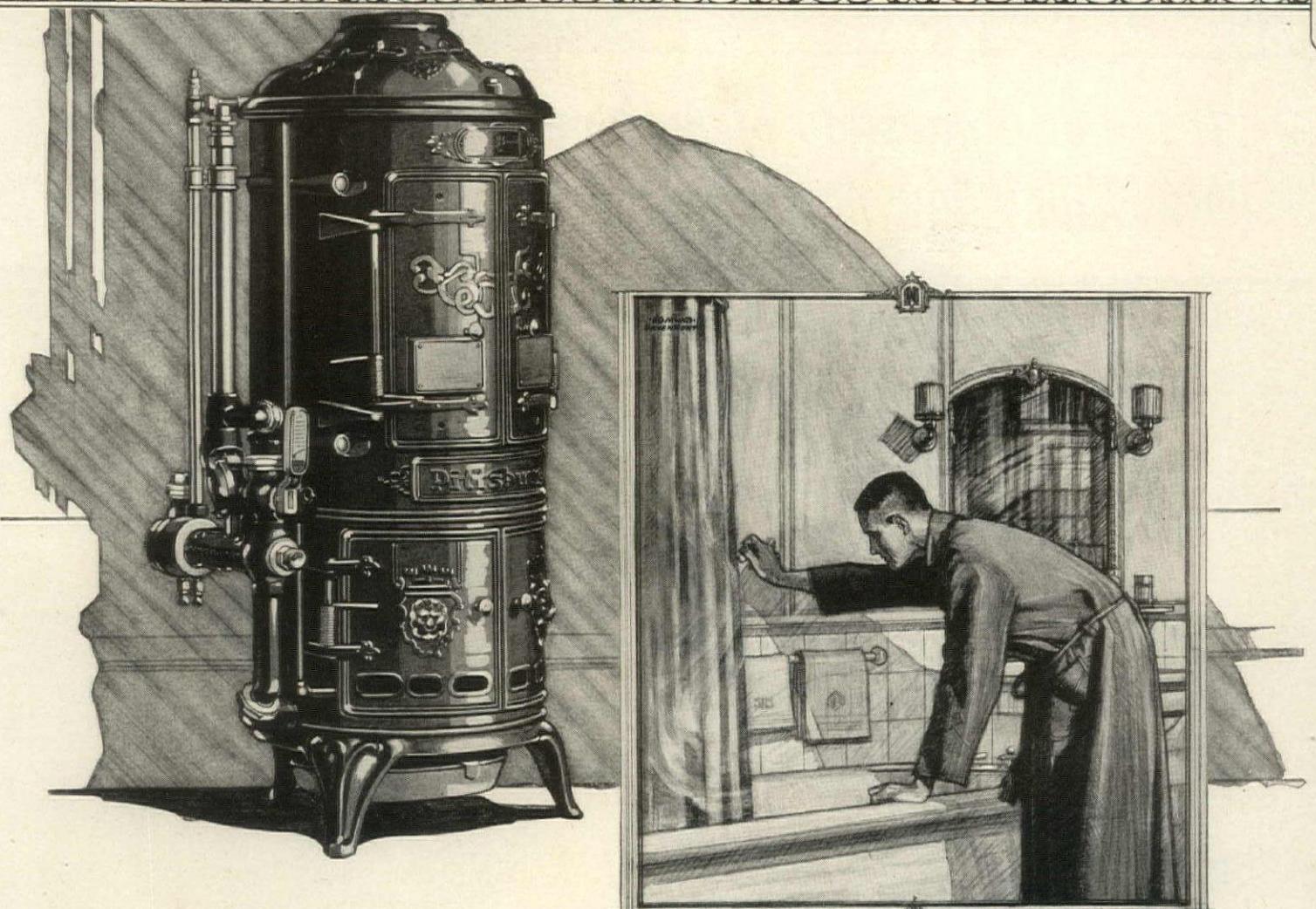
Thus, instead of the never-ending bother of keeping metal parts clean and bright, the housewife has only the spotless, snow-white vitreous china to clean occasionally with a damp cloth.

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Remember the importance of the plumber in protecting the family's health



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THE plumber has come and gone. He has just installed a Pittsburgh Automatic Gas Water Heater in your basement. The tiny pilot light is burning quietly.

Now for the test. With expectation you turn the faucet marked "hot". Presto—before you realize it, hot water comes "a running"—not warm water but *hot* water, too hot to keep your hand in. And best of all it keeps running that way—clear, sparkling, abundant. Really, the experience is most satisfying.

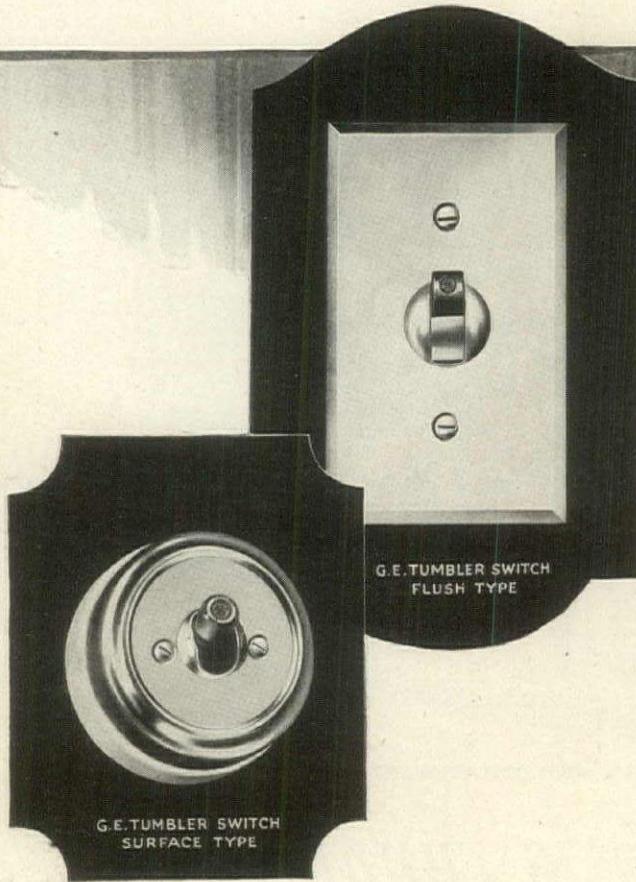
And so it is with every hot water faucet in the house. They all respond with clear, yes, drinkable hot water in unlimited quantity because they are connected with the Pittsburgh Automatic Gas Water Heater, that unfailing source of supply.

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varieties of bulbs grown by specialists in Holland will hold good. By ordering from us now instead of waiting until fall, you make a large saving, get a superior quality of bulbs not usually to be obtained at any price in this country, and have a much larger list of varieties to select from. Our orders are selected and packed in Holland, and

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Beyond expectations! "I must tell you what

Beyond expectations: "I must tell you of excellent results I have had with the bulbs I ordered from you. By Easter all the hyacinths and tulips showed large, healthy buds, which have matured far beyond all expectation. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices."—R. C. A., Kansas City, Mo.

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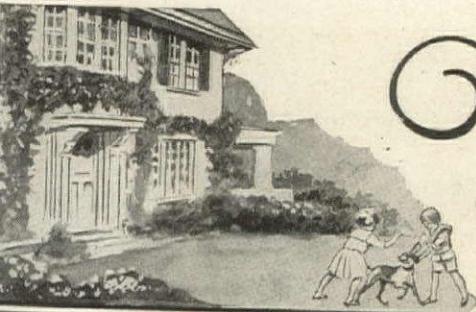
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More than delighted! "The bulbs I
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in all their glory. They are the
wonder of all who see them.
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The Home Builder

Asenath Leavitt
Editor

JUNE 1921

Wm. Hart Boughton Architect
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

Is Renting Cheaper?

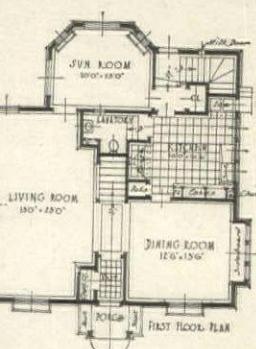
A GREAT many people are paying \$100 to \$125 or more a month for a four or five room apartment. Yet \$100 at 6% the interest on a \$20,000 home. Taking taxes and depreciation into account at 10% a month they are paying the carrying charges on a \$16,000 or \$17,000 home—but they are not getting it nor its many conveniences—its privacy, garden, flowers and playgrounds. "We never really lived until we got a home of our own," said a home owner recently. And with better labor conditions and the downward trend of prices, we believe there is nothing to gain by waiting; that it is sound judgment to build your dream home now.



Planning—Some Points to Consider

"Whenever possible," said an architect, "range your home according to the points of the compass—sun for the sun porch and room in the afternoons—morning sun

for the dining room" and so forth. Orientation outlook, entrances, etc., are inseparably bound up with lot planning and no hard and fast rules can be laid down. Too much variation in walls especially in a



small house is not desirable, an alcove or bay being sufficient to break the monotony and only in minor spaces as stairs or vestibule walls should be rounded.

Financing

Many people are building their homes on a comparatively small first payment—to their contractor—the balance they pay monthly like rent. Other home builders buy their lot outright thus getting a clear title to it and borrow what else they need from a bank or building and loan association.

What U. S. Gov't Building Experts Advise

The U. S. Bureau of Standards has made a careful study of stucco. They advise applying it over a non-shrinking permanent and fire-resisting base of metal lath, back plastered.

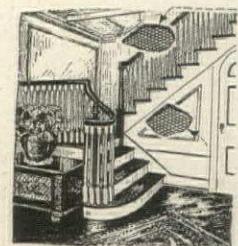
The diamond-shaped steel mesh of the metal lath grips and holds fast the plastic covering. The lath expands and contracts only in the same ratio as the plaster, preventing cracking of the surface, and the wall is therefore a rigid fire-resisting slab of steel and cement. This construction proved most satisfactory in the Government tests. It is endorsed by prominent architects—the firm condition of homes stuccoed for years since over Kno-Burn Metal Lath further attesting its superiority.

Back-Plastering—A Recommended Economy

At least \$250 can be saved on an average sized home by omitting wood sheathing and

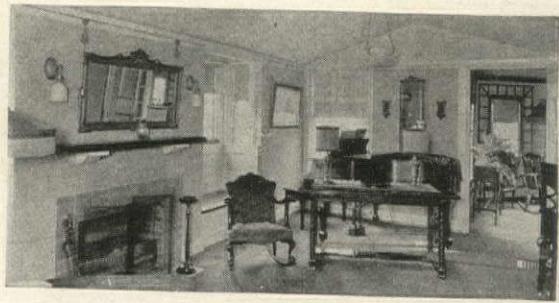
using instead Kno-Burn Metal Lath, back plastered.

Besides being economical this method is endorsed by the foremost builders and when building paper, felt or quilting is applied over the face of the studs, the construction is as warm or even warmer than brick, besides resulting in a fire-safe, lasting home.



Before Building Would You Like To See Some Wonderful Homes?

You may be able to get some ideas for your house from these pictures and the information in regard to home planning and Kno-Burn Metal Lath will certainly interest you. Let us know what you are planning and if you desire us, we will put you in touch with a good architect or contractor. We will gladly answer questions and look forward to hearing from you.



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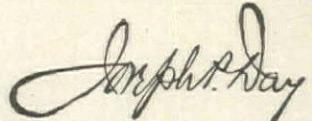


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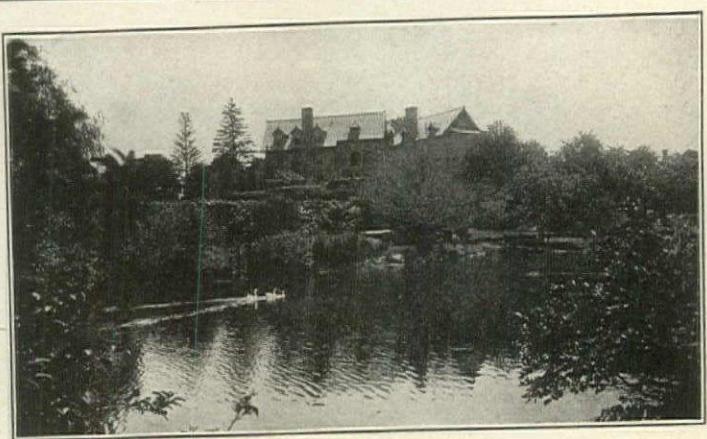
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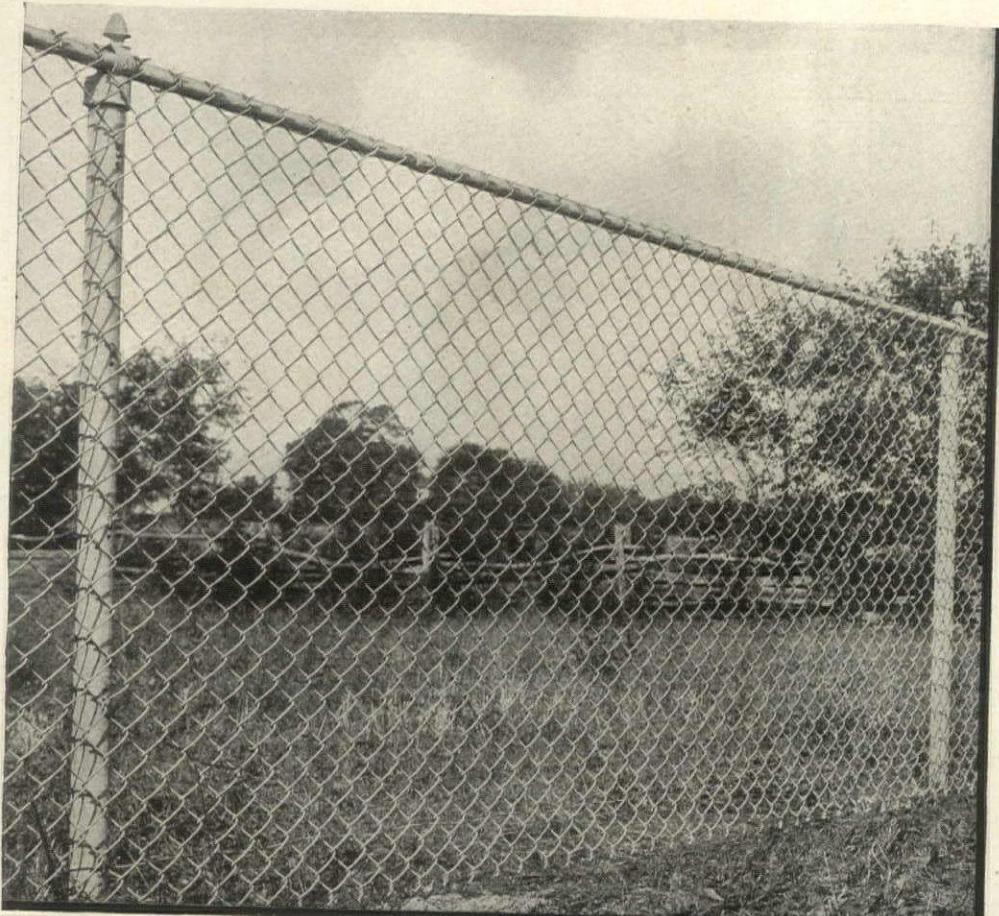
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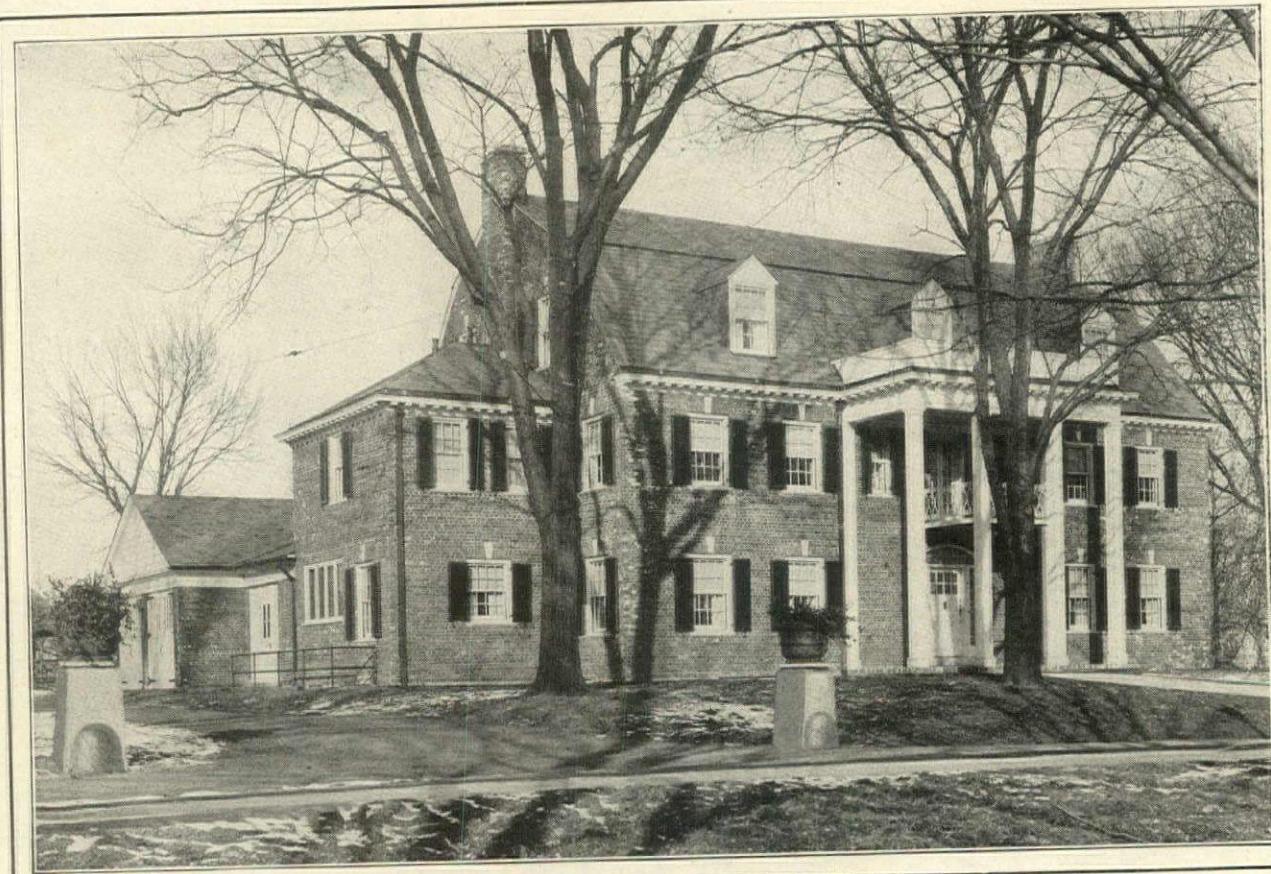
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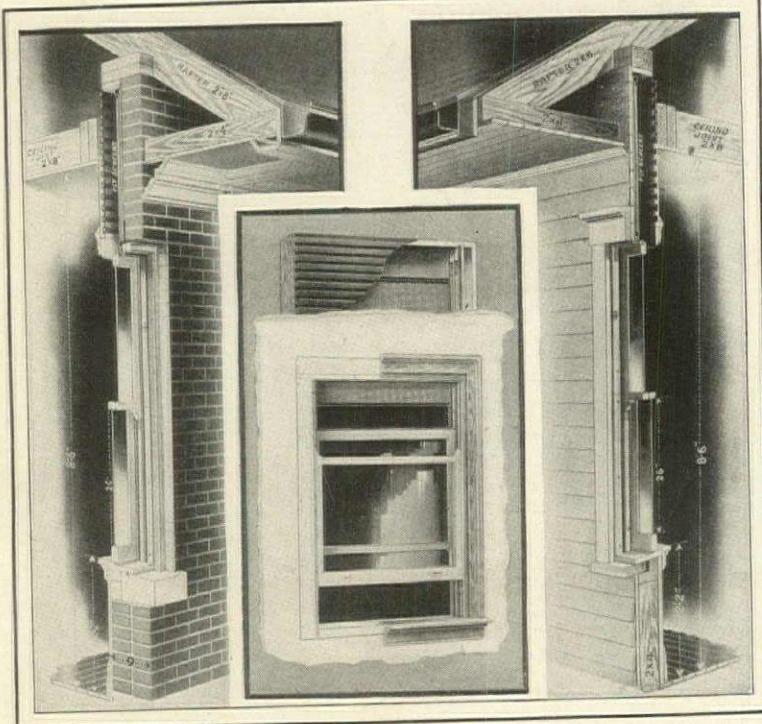




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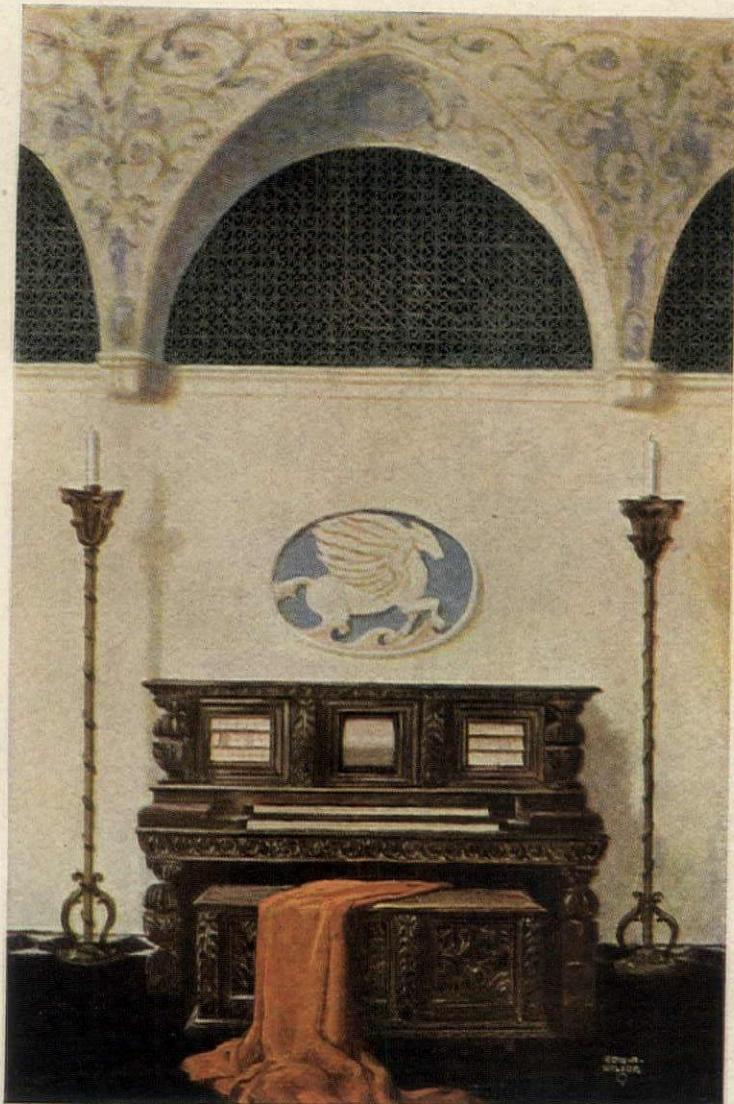
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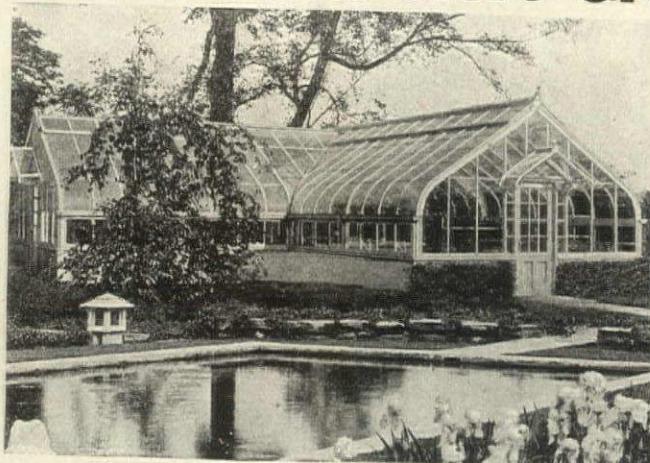
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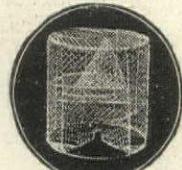
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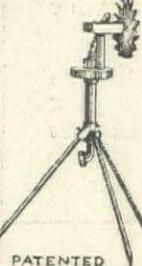
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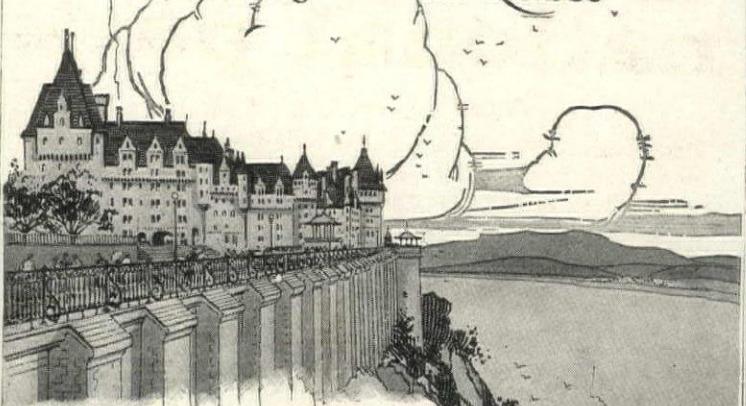
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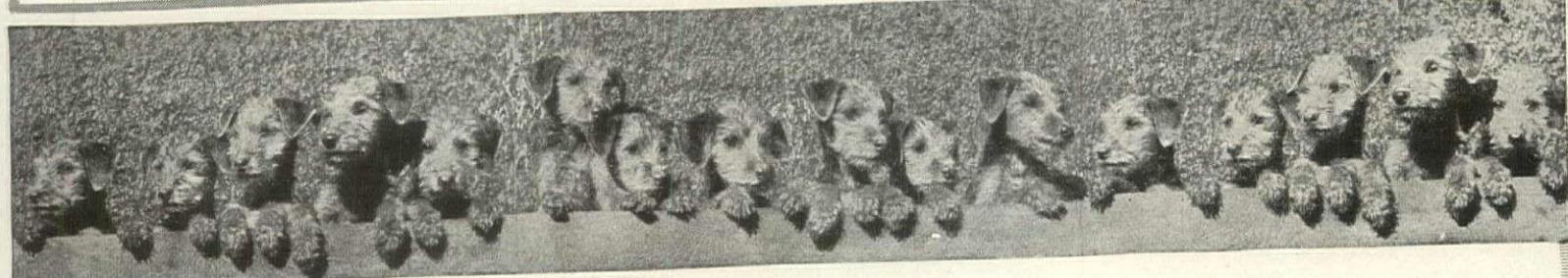
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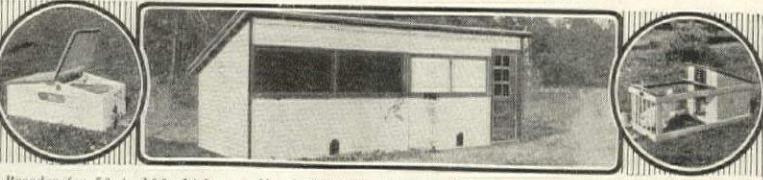
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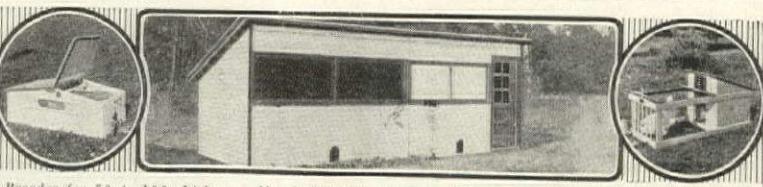
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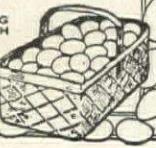
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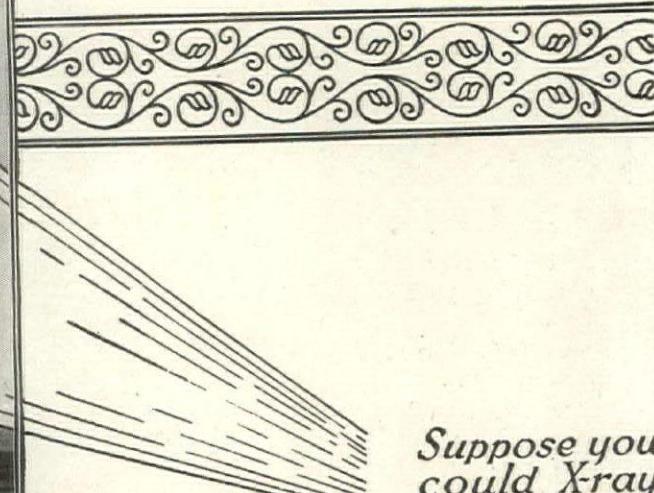
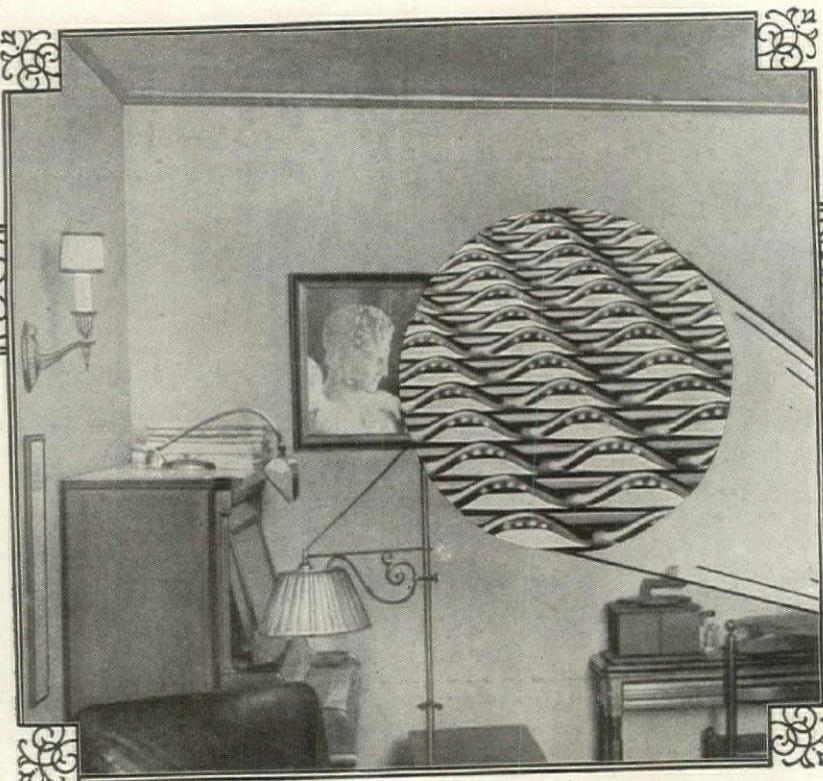
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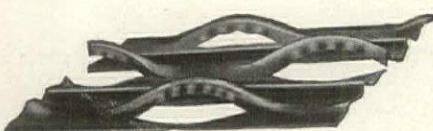
BEAUTY of complexion is more than rouge and talc deep—in truth, it is more than skin deep. A woman's charm of face and feature is as deep as her health—she must have the glow of physical well-being.

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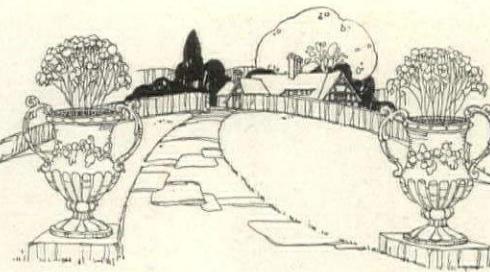


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House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*
R. S. LEMMON, *Managing Editor*

J U L Y — A N D T W E N T Y - O N E !

WITH the July issue *HOUSE & GARDEN* arrives at the voting age. It will enter its twenty-first year. We hope to buy ourselves a birthday cake—just a medium-size cake, twenty-one candles and plenty of thick icing.

This attaining our majority should lead to solemn resolutions, if this were the age for such things, but we are rather inclined to forego the repentance and expend our energy pressing on to bigger and better attainments. Between that first issue, which must have made the founder-architects of the magazine feel like proud fathers, and to this busy, hectic month of economic transition, the world has changed a lot externally, but the fundamental traits of human nature are the same. The basic human appeal on which *HOUSE & GARDEN* was founded has not changed in these twenty years. Wars and gigantic developments, discoveries and defeats, crime, fanatic legislation and the fall of kings—none of these happenings has changed in one iota the fundamental love of home, the love which makes it the ideal spot for the living of a full life.

But there have been changes in these twenty



A dining room in a remodeled Philadelphia house, from the July issue

years, and the change has been a matter of degree rather than of kind. Taste has developed. There is an increasing interest in the proper decoration and furnishing of the home. Inventions have made the management and maintenance of the home more of a pleasure and less of a burden. In the garden world interest is spreading to a remarkable degree. To have a home without a garden is a contradiction in terms today. A garden has become a necessity and a knowledge of flowers the real test for the initiate in the home. As for the exterior of home—what changes! Certainly we have moved farther from under the shadows of bad architecture in these twenty years. The small house, which used to be a jigsaw nightmare, has evolved its own distinctive individuality and the larger houses both in town and country are cause for just and merited pride.

We like to feel that *HOUSE & GARDEN* has played an influential part in this lifting of taste from the banal to the beautiful. In fact, we know it has. That is why we are going to buy ourselves that birthday cake!

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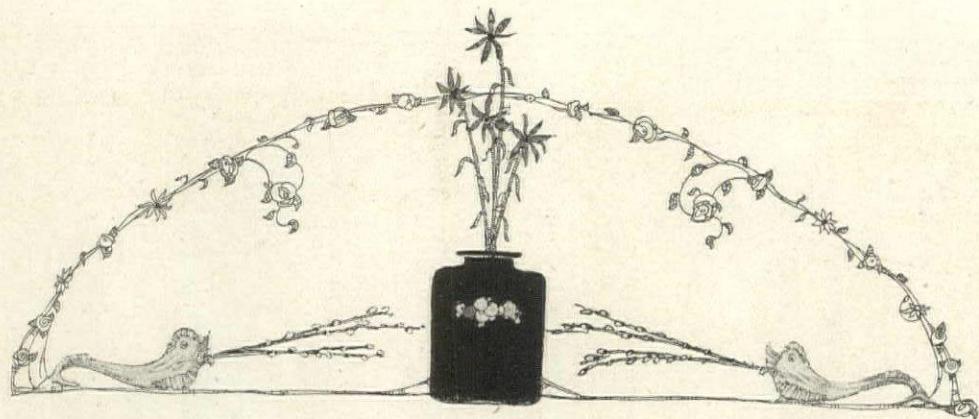
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Van Anda

A COTTAGE GARDEN FOR SPRING AND FALL

On the estate of Clarence S. Hay at Newbury, N. H., is a little cottage for spring and fall occupancy. The garden that surrounds it is filled with herbaceous plants that bloom profusely both early and late. Prentice Sanger was the landscape architect.



THE HIGHWAYS AND BY-PATHS OF THE GARDEN

*When Its Walks Fall in Pleasant Places and Are Engagingly
Made the Garden Is a Success*

H. R. WILKES

In any successful garden each element makes its own distinctive contribution. There is a glory of the perennial border and a glory of the rock garden and a glory of the pergola with its vines, and a glory of the paths. Each requires an individual study and treatment in order to make the garden ensemble a thing of beauty and an abiding place of peace. A balance must be maintained between these various elements so that one does not dominate the other to its esthetic hurt. This is especially true of paths.

There should always be a reason for a path—it should have a definite objective and the place to which it goes and the manner of its course should be designed to command the greatest possible number of desirable garden glimpses. If a straight path, it will furnish a vista and be laid out on an axis from the house or a point of vantage; if it winds, then there must be some existing features such as great boulders or trees or water to give this winding course a reasonable justification.

Steps, too, should be considered a part of the path and should continue or elaborate the general nature of the path. And there will be as many different kinds of steps as there are kinds of paths. The grass path, which is

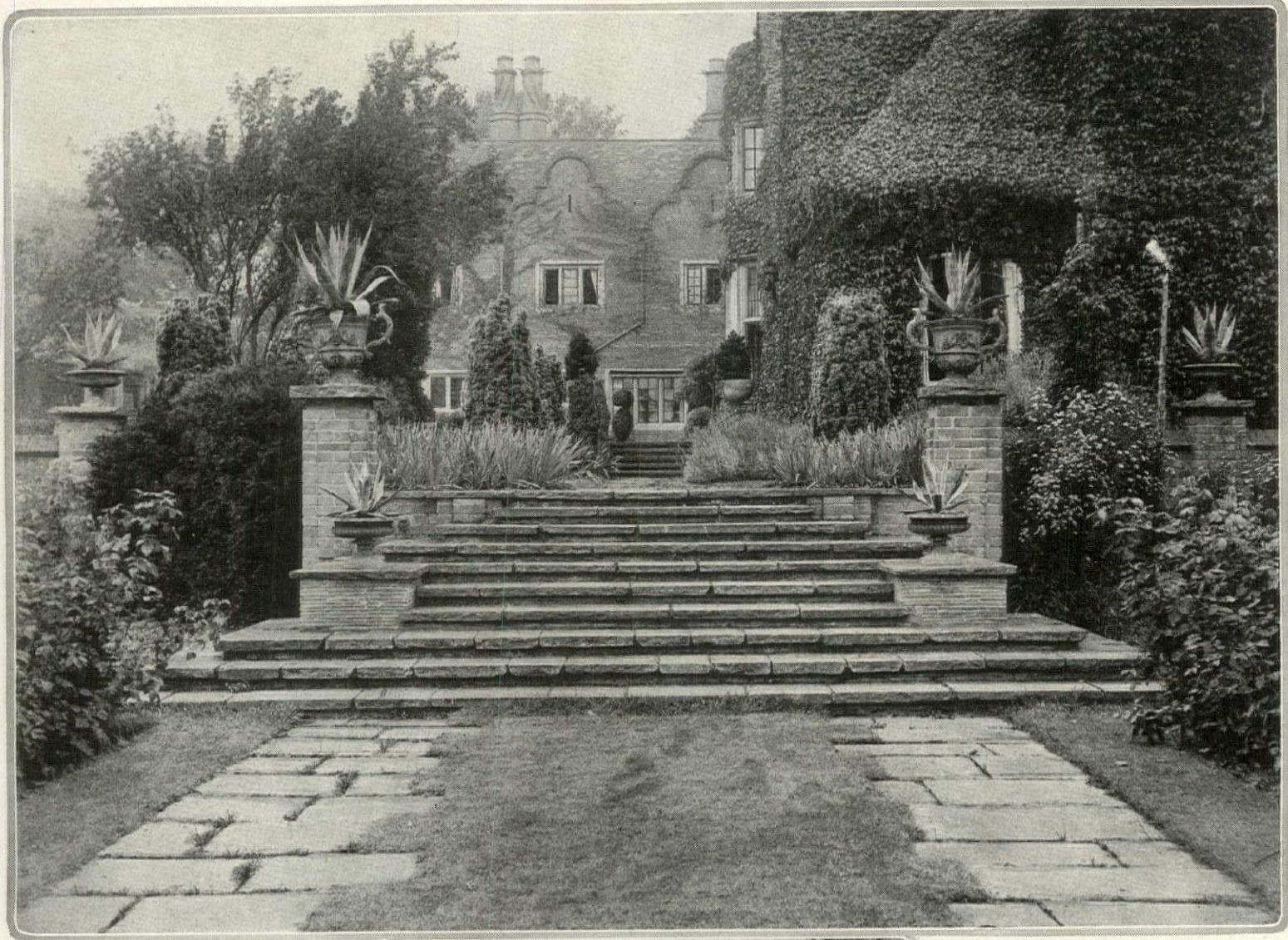
an ideal treatment for a walk between perennial beds, will find a natural continuation in grass steps—the treads of grass and the risers of stone supporting the treads. In some English gardens the all-grass steps are not uncommon. The stone path, of either broken or shaped stone, will rise in stone steps laid in the same manner as the path itself. Flowers planted in the crevices will give a diversity of color interest. The brick path finds logical steps in brick, and the gravel path can have steps of a combination of stone risers and gravel tread. In a formal garden the steps will share the architectural nature of the garden balustrades, but they still will reflect the type of path.

Before looking into the actual construction of garden paths, let us list the flowers that can be grown in the crevices between stone walks or in the sheltered corners of garden steps. We have seen gardens where a *Gypsophila flore pleno* filled the corner of a wide tread with the cloudy masses of its bloom and another where *Gypsophila repens* was so thick as to make stepping there almost as difficult as hop-skip-and-jump. For the full sun one may plant the crevices and corners of the stone path and its steps with the following:

Gold Dust (*Alyssum*)



In many instances the garden steps should be considered as an integral part of the path, and share the nature of its construction. Thus a grass path can have grass steps, supported by risers of stone, the gravel path can have treads of gravel, the brick path, steps made entirely of brick and the path of rough hewn stone steps of the same kind of stone. It is this uniformity that gives the sense of peace, of quiet and pleasing interest to the steps in this garden.



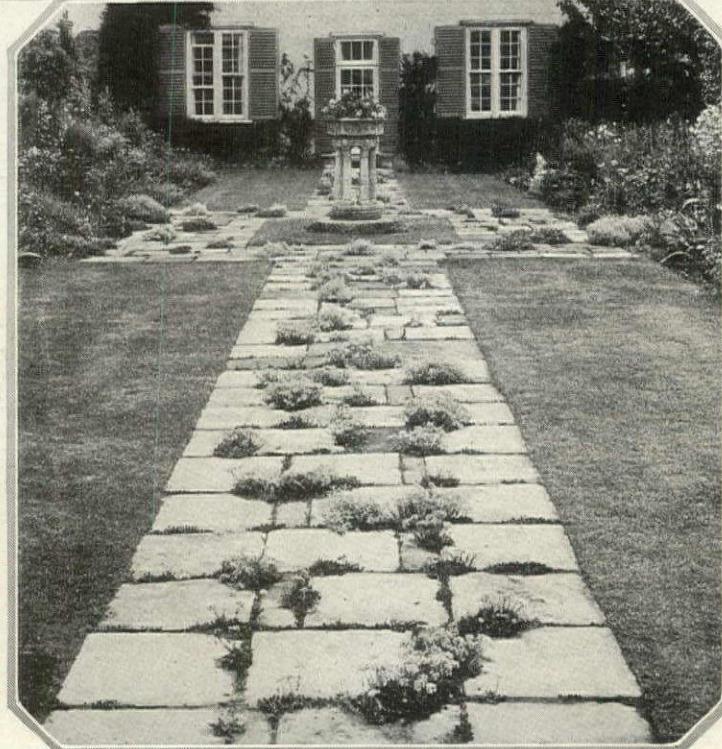
A grass path across a lawn may be bordered with flagstones laid so as to make a straight outer edge but leaving the inner edge uneven

saxatile)—yellow, 1' high; Maiden Pink (*Dianthus deltoides*)—trailing, pink; Double Cushion Pink (*Silene acaules* fl. pl.)—pink, 3"; Double Rock Cress (*Arabis alpina* fl. pl.)—white, 1'; Creeping Speedwell (*Veronica repens*)—pale blue, creeping; Stonecrop (*Sedum album*)—white, low; Wild Columbine (*Aquilegia Canadense*); Moss Pink (*Phlox subulata*)—various colors; White Cinquefoil (*Potentilla alba*)—white, 6"; Rose Moss (*Portulaca grandiflora*)—2"-3" high.

Where the path runs in shade one may concentrate on plants such as—

Wintergreen (*Gaultheria procumbens*); Partridge Berry (*Mitchella repens*)—creeping; Bird's Foot Violet (*Viola pedata*)—light blue; Wake-robin (*Trillium grandiflorum*)—white, 6"-8"; Wood anemone (*Anemone nemorosa*)—white, 3"-6".

The rules for the planning of garden paths hold good in all districts, whatever the convenient local material for making them may be, and the design of the path is governed by its use. Should a path be needed to stroll along, and be bordered by beds, it should be wide, 6' or more. But should it be a path which one would use to reach some more attractive part



of the garden, or a path for utility in the kitchen garden, it may be narrowed, 3' or 4'. Again, should it be a mere track crossing an orchard or some similar enclosure, it may be only 18" wide, just sufficient to pass over.

The line of the path is governed by circumstance, but nearly always a straight path is best, though sometimes a gentle curve is more suitable. The days of the meandering villa path are over, and vistas which lead one on

Small rock plants—silver madwort, rock cress and moss pink—grown in the crevices of a flagstone path give it diversity of color and line

to explore should be the aim of the garden architect.

The materials of paths will be governed by the district, but undoubtedly the most charming for the flower garden are grass and stone. Grass paths should be wider than those of stone, for when much used they tend to become worn in patches. Stone paths may be either of flagstones, or of broken random paving; the former is the better and more economical. The surface should be flat and evenly laid straight on to the soil, well beaten down. Brick-paving should be laid flat, or brick on edge, on a layer of sand, with a lower foundation of tamped clinkers and ashes. Second-hand brick can be used for this purpose. In laying the center should be raised 1".

Gravel paths, at present, are not popular, except for kitchen garden use, and are only used in the flower garden where expense bars the use of stone. Hard, broken bricks, clinkers, and other furnace slag, coarse stones, or even ashes, may be used as a bed for a thin covering of gravel. When using this rough stuff many do not fill up the interstices, thinking that by leaving the bottom loose they secure free drainage. This causes the gravel on top to shift after



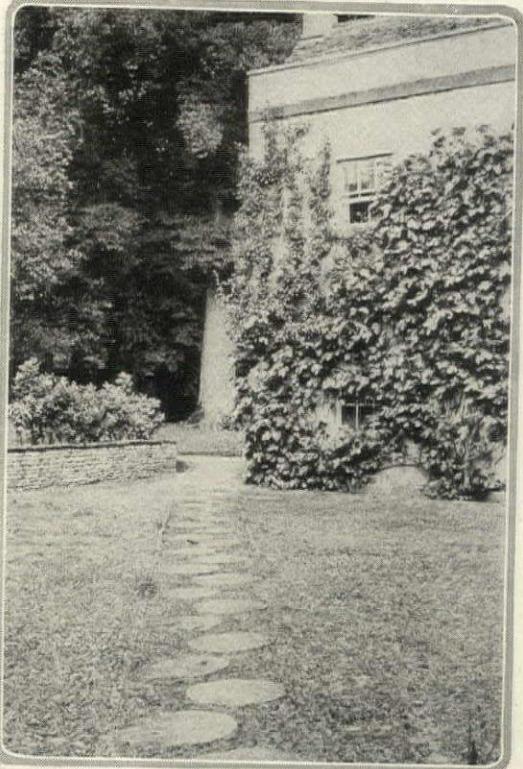
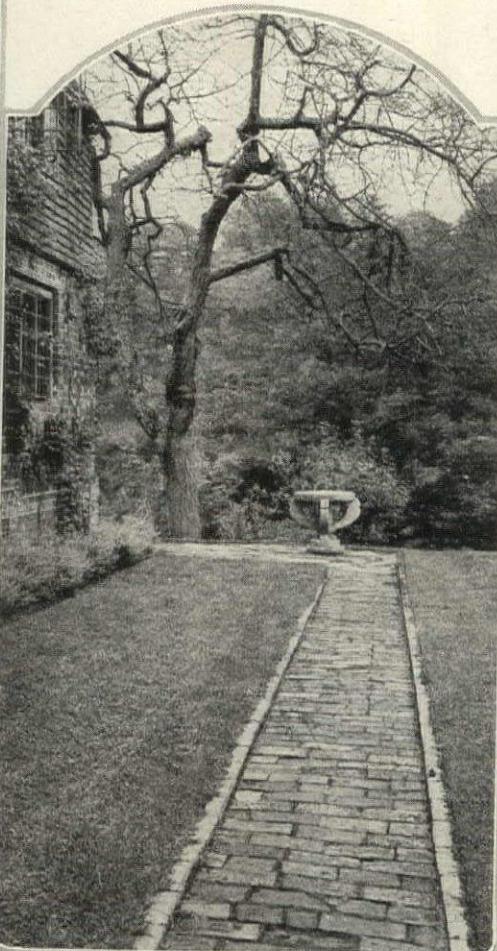
Where herbaceous borders fringe a grass walk it is best to have no formal edging to divide the flowers from the turf. For paths not subject to constant use the grass walk is desirable

The path has been in use a short time, but when the foundation is firmly packed, constant traffic only consolidates and improves it. In some cases artificial draining is necessary, but in ordinary gardens, on a porous subsoil, a good shaped bed under the surface is sufficient, particularly when it slopes a little. There is nothing better than fine ashes for holding the soil, as it sets firmly, but it should be very well rolled down.

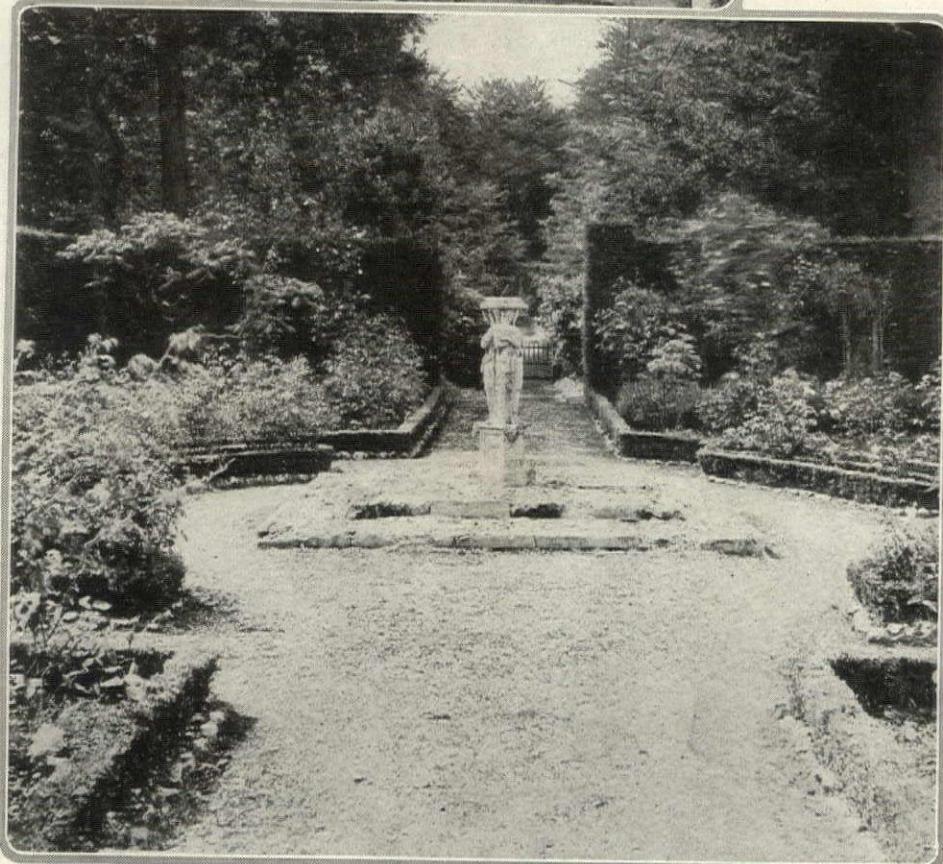
There are gravels and gravels, ranging from sheer worthlessness to a value which is almost priceless. It is absolutely necessary that it should be of good color and thoroughly binding, and should be at the surface to a depth of not less than 4". It must be raked level, and immediately rolled firmly down. After every shower repeat the rolling until smooth.

A gravel walk should always be raised a little—say 1" in the center; crushed stone and sand surface walks are similarly treated, and grass paths may be kept dry, for the water finds an outlet as it falls. It is a common practice to form paths of solid earth, without any regard to the soil-strata, and the method invariably succeeds on porous soil. The turf should not be less than 4" thick, and should be placed on a good layer of strong loam, which will support the roots in all weather.

(Below) For a path which is meant to be in constant use, brick is almost the best material. This path is of brick laid crosswise, with a brick-on-edge border



An unusual path across a paved yard can be of old millstones. Or, if the yard is grass, the stone can be set in a narrow walk of pebbles or sunk into the turf itself, almost flush



The feature of this box-edged gravel walk is the stone coping between the two, which serves to keep the gravel from encroaching on the box

Edgings should be divided into those that form part of the bed and those which are part of the path. A stone path usually needs no edging, although a row of bricks on edge gives color. A box edging is delightful, but it is really part of the bed; the same applies to other low hedgings.

Brick paths should have an edging of brick placed on end, well buried; these will help to keep the path in place, and prevent the bricks from lifting. A stone edging is permissible, but expensive, and of no particular advantage.

Grass paths look delightful when edged with either brick or stone, and make a pleasant feature in the garden. The brick should be set on edge, with the surface just below the level of the grass, so that it does not interfere with the mowers.

Gravel paths may have almost any border, although one of grass will be more trouble than it is worth. Stone, either flat or laid on edge, is good, and when bordering gravel may be left a little irregular for low-growing plants to trail over.

The edgings which form part of the bed are very important, and, as in most cases,

(Continued on page 66)



This summer arrangement consists of rear top rock and the room behind it. The walls are green and decorated with painted canvas curtains. Fibre rugs and rattan furniture are used.

At the windows are plain green glazed hangings bound with black. A gay chintz has been used on the settee. In front of the windows are graceful wrought iron flower stands

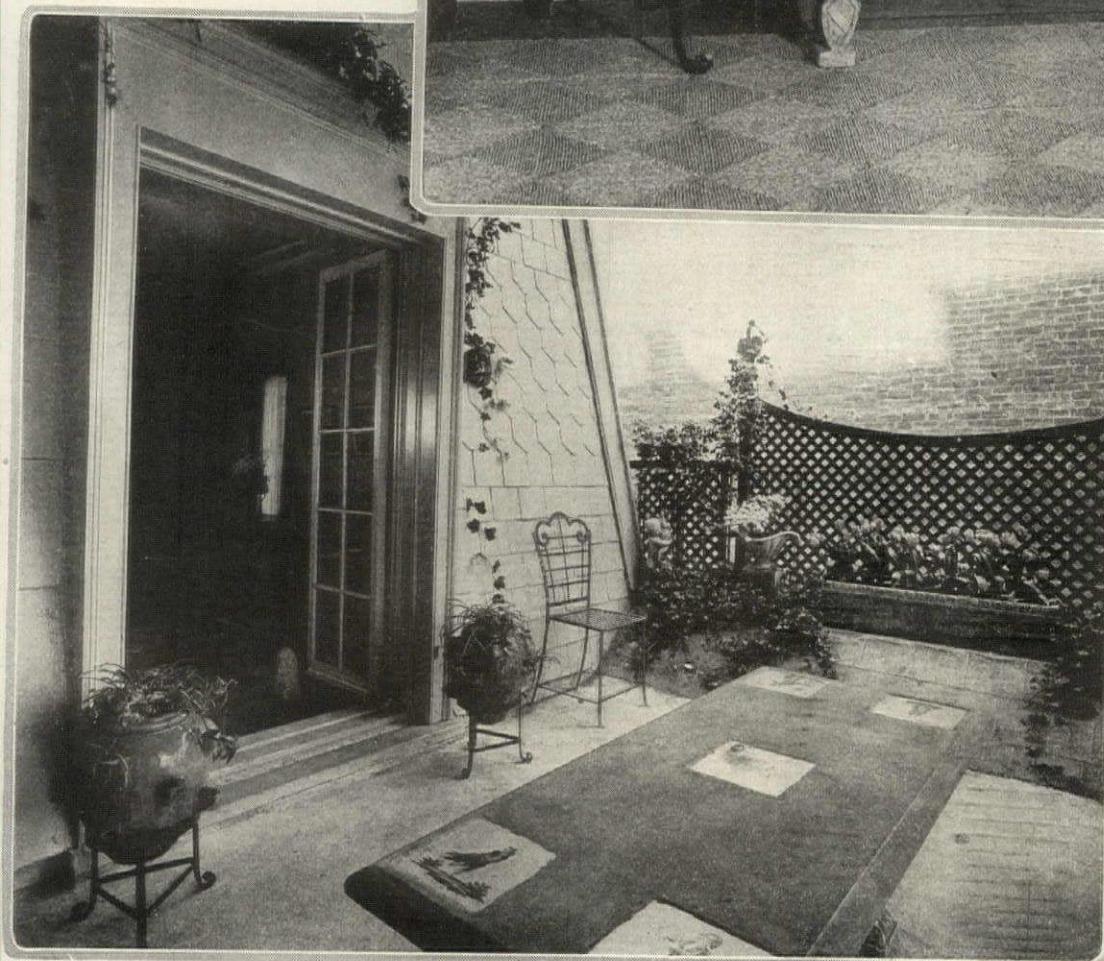


A PORCH ROOM
ON A CITY ROOF

*For Those Obliged
to Stay in Town*

FAKES, BISBEE, ROBERTSON,
INC., *Decorators*

Looking out through French doors onto the roof garden one sees the little enclosure made attractive and livable with lattice, flower boxes, wrought iron and cement furniture inlaid with old Spanish tiles. An awning the color of a Venetian sail casts a reddish glow over this cool little summer eyrie



While the proximity of houses does not permit a view on all sides, tall lattice gives a pleasant background to this roof porch. Against this green lattice and the brick wall and slate of the house iron furniture, ivy and potted flowers and green jars in wrought iron stands make a delightful ensemble

FLOWERS THAT ARE FORGOTTEN

*The Changing Styles in the Garden Bring Us New Varieties
But Many Lovely Blossoms of the Past Are Lost*

THE snows of yesteryear and the old loves of Villon's poem are nought compared with the flowers that have been forgotten. Turn back to some ancient herbarium or to the pages of Paxton's Magazine of Botany (a divine series for lovers of old garden books) and see the varieties that one never even hears of today. Some have been improved and doubled out of all recognition—lovely, tender little blossoms, slim virgins, now grown to middle age and obese with florescence. Some have had their forms so developed that the fragrance is all but gone; we have ruffled the sweet pea at the sacrifice of that delicate odor that clung to the early varieties. Other flowers have just faded out of sight; they may be harbored from year to year in hidden corners of old gardens, the way one harbors a down-and-out friend in an attic bedroom, and some day a florist will re-discover them, give them a fancy name and wax fat on the proceeds. Still others felt the scourge of disease, proved too much bother for the gardener and consequently were dropped. Some flowers, like some people, are very difficult to get along with, and one finds oneself seeing less and less of them until they are lost to sight altogether.

Flowers are forgotten for innumerable reasons and perhaps the most significant reason is the fact that there are fads in horticulture just as there are fads in clothes. The styles change gradually, but they change none the less. And this is as it should be. The changing interest gives a chance for forgotten flowers to be revived and the newer improvements to be tried out. Certain old standbys we cannot do without, but the "novelty" class must be tried, tested, and given every opportunity to prove itself worthy of garden acceptance. These changes of interest come in big cycles, the process is slow and there is none of the flashy touch-and-go of such fads as henna hair dye and short skirts. Styles in gardens and flowers are not made over night. We do not hang on the word of some Parisian couturiere or the dictate of a Bond Street tailor. But the changes happen, just the same, and gardeners are cognizant of them.

ONE of the most wicked blows ever dealt at flowers, a blow that has caused some radical changes in American horticulture, is contained in the Government ruling known as Quarantine No. 37. Designed to keep diseased stock out of the country, to prevent pests from being imported with foreign plants, this ruling has only succeeded in making the name of America anathema to growers in other parts of the world. It may, on the other hand, oblige American horticulturists to create their own varieties; meantime, garden lovers here must wait and accept whatever they can get. Hundreds of varieties do not come true to seed, so that there is no benefit to be derived from importing the seed, which the ruling permits. The ruling is quite absurd in many ways. One type of bulb is permitted past the customs and another, equally capable of resisting disease, is forbidden entrance. The lovely orchid falls into the same forbidden category as good liquor and bad drugs.

Only the other day I stood on the wharf watching a boatload of people come in from Bermuda. They carried armfuls of cut flowers and each package was rigorously inspected lest one of the flowers had

a root by which it could perpetuate itself in this country. The customs officers, alive to their duties, took away the plants. So flowers are classed with whiskey! I could have wept! For they were taking away the whiskey, too.

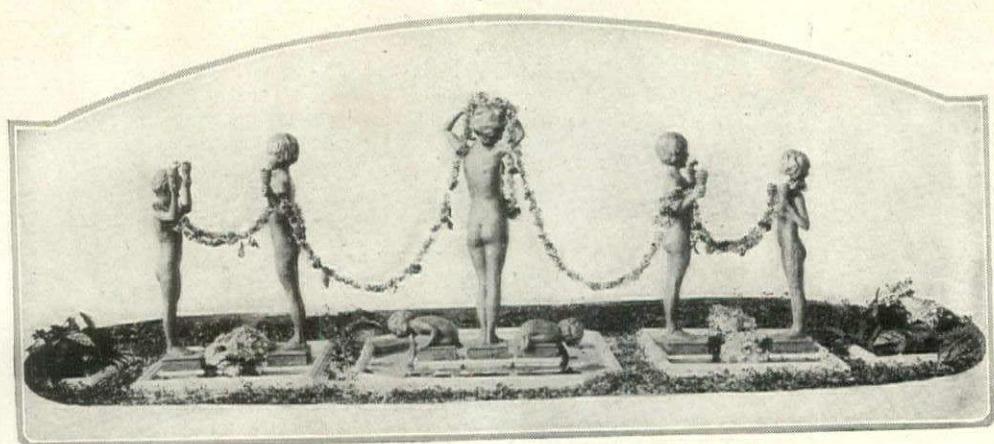
THE current change in the style of landscaping is one of the most interesting that garden lovers could wish to see. The pendulum that once rested on bedding plants has swung to the opposite extreme. We are now going through the throes of Naturalitis. Speak to a landscape architect about flower borders and he will counter with massed evergreen plantings. It seems that color in the garden is now considered rather a plaything for sentimental women. Wild gardening and massed shrubbery and tree-moving are the present-day passions of landscaping.

One cannot but sympathize with the endeavors of our landscapists. They hope to make a new heaven of these United States and a new earth—and they will do it eventually. They can see a place as a whole, they can, by very simple changes, give a property unity of design and unusual interest. To them is greatly due the honor for making America a country of beautiful gardens, which it is becoming, our English cousins to the contrary. They are also teaching us to appreciate our own native shrubs. But—and here I set down both feet—I think it a great mistake to run to extremes in garden design. Wild gardening and massed shrubbery can be overdone, can be out of place, can be as vicious in their way as ever the old-fashioned bedding was in its. When fads run to an extreme there is inevitably a reaction, and there will be an eventual reaction to this present style.

Spare us, O spare us the stiff beds of annuals! Spare us the iron stag browsing in concentric circles of anemic pink and baby blue asters! Spare us the carpet bedding of lawns with red salvia and lavender ageratum! But let us have gardens where a sense of balance and fitness are observed, where wild gardening will find a place because it is logical and the site demands it, where shrubbery will be used with fastidious reserve, where the herbaceous border will cease from troubling and the annuals be at rest!

EVERY gardener, however hardened, feels the temptation of these changing styles. He also finds an almost irresistible lure in the pages of "novelties" that illumine our seed and plant catalogs each year. His principle in life is that he is always willing to try something once. Having tried it, he is quite ready to put it in the class of forgotten flowers and fruits, if it does not prove up to expectations.

The trouble, of course, lies in the fact that we all cast our garden expectations too high, and for this the writers of seed catalogs are very much to blame. They seem to have inherited from the press agent of the circus the gift for superlative and glowing descriptions. Harken to this seductive rhapsody on a new cucumber: "It is dark skinned, very handsome in shape, most prolific, and of splendid flavor. It has hardly any neck, but a nice sloping shoulder." What if the hopeful gardener's cucumber grows with a squat neck and big shoulder? Under such circumstances he most certainly would want to forget it!



Designed for a garden fountain decoration, this group by Willard Dryden Paddock is conveniently elastic, as the figures can be arranged in many ways. The two little figures at the base are provided with fish which are outlets for the fountain.

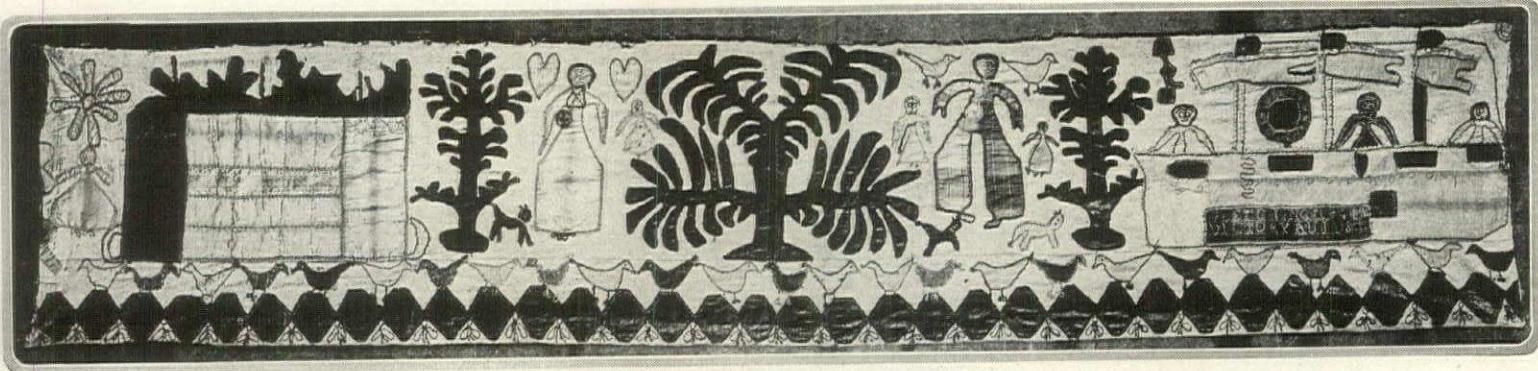


Gillies

THE GARDEN CORNER OF REPOSE

Let the reposeful corners of the garden be shut away from the world. If there be any breaking of that silence, let it be with such music as Nature makes—the trickle and flash of water, the sweep of giant limbs in the breeze, the conversation and songs of birds. This corner of repose is

in the garden of Clement Studebaker, Jr., at Rye Beach, N. H. Large elms form the background, with evergreens and dogwoods. The lower growth is of rhododendrons and dwarf evergreens. This spot is a scant three hundred feet from the ocean. Ralph M. Weinrichter, landscape architect



This is a piece of 19th Century English needlework. One may consider it commemorative of the embarkation of Noah in the ark, or the landing of the Pilgrim Fathers in America, as one pleases

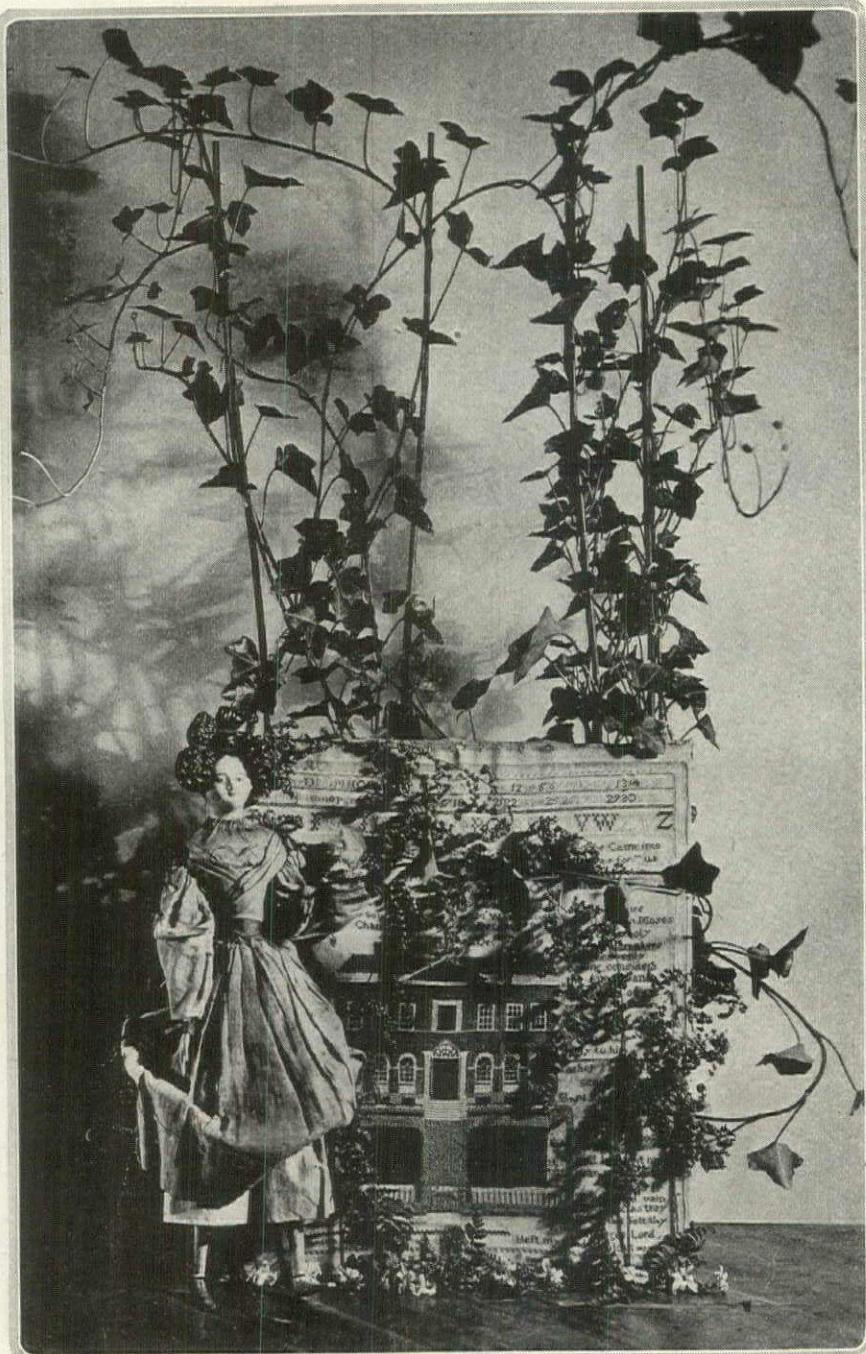
THE CHILD IN THE ATTIC

A Fantastic Needlework World Created by a Little Girl of Long Ago Who Set an Example for Future Generations of Children

WEYMER MILLS

THE house—a dreaming, ancient crone of a house—is near the Kings Highway behind a high red brick wall. About the worn door step and blurred windows that have the look of watching eyes—old eyes, understanding and musically wistful—gaunt lilac bushes stretch forth branches as if longing to touch the passerby. The homely place so mellowed and worn by the sun and rain of a century, so drowsy with bees and winds tamed by great boxwood hedges, seems always half asleep, and yet questioning of sleep. The house like all old dwellings that have lived on unchanged has a ghostly quality—a soft fragrance. One knows that gentle shades come back to it. Some had loved it so much in life that they are a part of its being, its very heart. Eliza Fernie is one of these. Up in the attic, its jumbled cobwebby head confused with the dust of a procession of generations, we found her. In a cowhide box with the label 'Twyfoot' was tangible proof of her one-time sublunary existence. There under the must of lavender and decimated camphor lay a bundle of her quaint child dreams.

Oh, Eliza, in all the wide realm of child stitchery no other girl of eight can match the fairy wisdom of the little brain that drove your creative scissors and needle! Other quaint beings may have been more industrious with their thousands of minute eye-blinding stitches, but none of them



In the attic of the house that seems always half asleep we find such wonderful things as this 1825 doll with her watchful eyes; eyes that have seen many generations come and go. The little house beside her is as demure as she, and the sampler gives the best advice

can reach frail hands to your thought. I see you over the years in your trim brown nabob of East Indian mull, sitting in your grandma's big stuffed chair, and munching one of the stern old lady's peppermint drops, I hope, as you fashioned a world of your own—a delightful world where nobody could find you! They might say, "La, look at what the chit has done!" But they did not really guess or know.

... How few of us ever know those secret places where the fresh thought takes root and flowers. Eliza's was a fair country where there were no sorrows—a panacea for the hours of forced industry, the standings in corners, the Fools' Caps, the wearinesses that maturity once thought seemly for the budding female, the old-fashioned method of bending the twig.

The story of child needlecraft in the 18th Century and the beginning of the 19th would fill many volumes. Girls and often boys began their first sampler at the age of six. Bible precepts enshrouded each small cradle. A needle and thread was the very emblem of girlhood. Industry was the first golden rule, and the offspring of the virtuous knew it perhaps over well. I never touch an old sampler that shows weeks and months of patient toil by sun and candlelight without feeling the pathos of it. Each one has been wet by hot blinding tears at some moment of its fashioning. Skylark chases, waiting hoops,

olls longing for fine madam fairs, pets wanting cosseting. Small wonder there were rebellions. And yet, the stitches went on—cross-stitches, interlacing, plaiting, scroll work, applique work, stump work, raised work, small stitch and large stitch. One cannot even visualize the multitudes of mock flowers, the euphuistic affectations, the strange fruits, the known and unknown animals, the scrolls on the Deity, the bits from psalms, the unrhymed and misspelled poems—the wonderful medley of youth—all that it was taught and all that it tried to teach. We hear its lisp and see its pious grimace.

Eliza Fernie's bundle of creation at the age of eight shows a rustic tendency nearly a century before the arrival of the cult. She wonders if her precocity made her languish and pause forever under a weeping willow tree at nine, or if she lives on today in some Chelsea or Montmartre studio. From the number of hearts in her embroidery she evidently was of ardent sentimentality. I think she might be the adopted child of some old lady like Miss Matty Cranford. One feels she was most always happy, although she lived in a ram-rod age. Her fancies, which she cut out of bits of silk and chintz and then embroidered, are from the depths of her first realization. Her mates at the Dames School, with the aid of the dames' dash of fine learning might be off on excursions with the Chinese phoenix and the chaotic Orient, but Eliza was quite satisfied with a robin red-breast. Houses, mothers and children, brides and bridegrooms, ladies taking the air, cows, rabbits, horses and love everything, clocks, made the theater of her emotions. Father Time himself must have loved her, for she evidently feared any wanton use of him. In the shadowy hall near the clock that came from York by frigate in Queen Anne's day one places her little flitting shadow. She ran to and fro bobbing curtseys for hours.



Quaint beings, giant butterflies, hearts, double and single, and in the middle, a clock, are here cut out in silk or chintz, and carefully embroidered on the satin by the quaintest of childish hands



Surely no other girl of eight could match the magic stitchery that appeared in this rural family picture

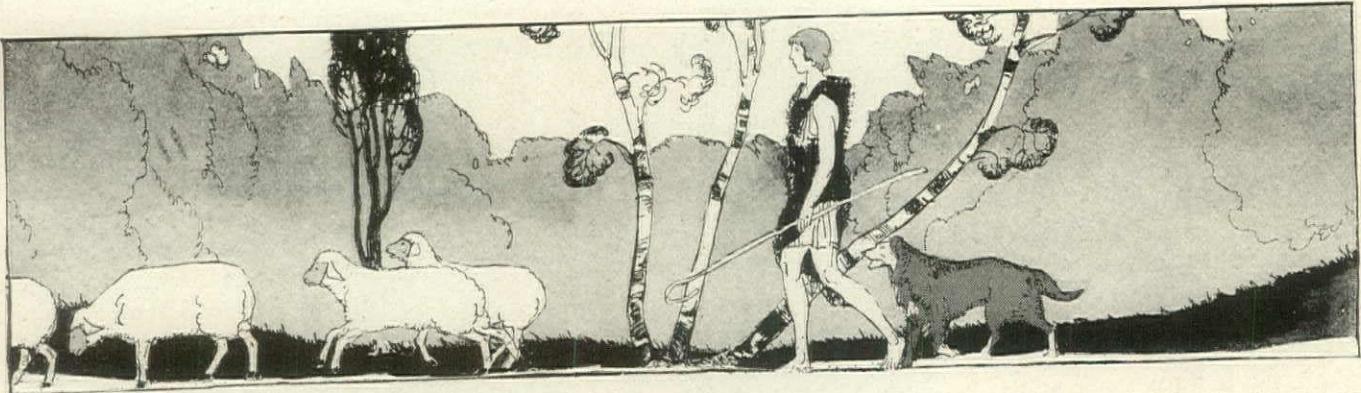
She played, perhaps, at battledore and shuttlecock to take the cramps out of her small fingers and the chill from the end of her small nose. She hated the back-board, which was to make her straight, and the spinet, which was to make her accomplished. She speculated upon the possibility of her ever attaining the upright and unbending spine of Aunt Mathilda, or the delicate precision of Aunt Maria's touch upon the keyboard, and very likely she did not aspire toward either perfection in the dreamy recesses of her demure, fanciful little heart, whose corners were completely and comfortably hidden away from her sedate elders.

Discipline of deportment and lesson-book were hers. Fine writing as well as fine stitching had to be acquired. Old-fashioned drilling made for model manners and docility of character, and the simple families of the past were more easily managed than the single child of the present. One asks oneself whether sampler and embroidery did not train eye and hand, attention and temper, in ways that were quite as valuable to the disposition as are the kindergarten pursuits of more modern times? Was it of no advantage in after life that children were taught to obey rather than coaxed to employ themselves?

In examining this newly discovered record of the industrious child mind of yesterday one wonders if the children of today would profit by one of her forgotten needles and the threads of sweet wisdom—self-restraint, the joy of accomplishment—the making of an early friendship with quietude and not calling to the moon, the moon that is always a little out of reach. Oh, Eliza, one imagines you looking out at the Kings Highway, just as the old windows of your one-time dwelling place look out on the same scene today. Did you forget the awakening dreams of one frail year in the road winding away, or do you haunt the place with the budding lilacs, the spirit of a fanciful child?



Eliza Fernie, the maker of all this, must have loved beasts, birds and trees almost as much as she loved human beings and (probably) hated the discipline which forced such industry when she was longing to play with her pets, nurse her doll or roll her hoop along the box-hedged paths of the dreamy old place she lived in



The opening scene is a Greek pastoral effect and may be depicted by even such a simple device as a shepherd lad driving his sheep across the lawn before the shrubbery background of the garden spot

AN AFTERNOON IN ARCADY

*A Pastoral Play to be Given by a Garden Club in a Garden
on a Sunny Summer Afternoon*

CLARENCE STRATTON

ALL of the eleven rôles may be performed by women. If fewer than eleven performers are available, the number may be reduced by doubling, as follows: Aphrodite and Myrrha; Youth and Clinias; Ares and Cleon; while the two soldiers may be reduced to one. When the rôles are taken by men and women the same doublings may be assigned. Timon, perhaps, should always be played by a girl.

The number in the groups may be varied widely. If few persons are used, change of costumes will provide for all differences. If men dancers are difficult to secure to attend Ares, a group of Amazons will serve.

The processions should suggest the beauty of Greek friezes; the dances, the grace and vivacity of decorations on antique urns. Their number and length depend entirely on the length of time desired for the performance.

While lighting changes add to the effect, they are not absolutely necessary. The imagination of any audience will follow the acting and speech of the performers. The play may be produced under the clear light of a summer afternoon.

Nearly every director will be able to choose appropriate music, but the following suggestions may be helpful. For the processions: *War March of the Priests* from *Athalia* by Mendelssohn, *Spirit of Independence* by Holzmann. For the warrior dance: *Marche-Militaire*, Schubert, Opus 5, No. 1.

For dances: *Intermezzo* from *Naila*, Delibes. *Forest Spirits* by Chalif. *Stephanie Gavotte* by A. Czikucka. *Voglein* by Grieg.

The characters of the play are:

Agathon, an old man
Timon, a boy



Melitta
Aphrodite
A Youth
Ares
Clinias
Cleon
Meton } Soldiers attending
Jason Cleon
Myrrha, mother of Melitta
villagers; shepherds; sheep
herdesses; nymphs; wa
riors or amazons.

The pleasant open space bordered by shrubbery and trees, and marked here and there by a fallen log or tree stump or a cluster of bushes, remains bare for a short time; then there appear a few animated, chattering youths and maidens and older villagers groups, who cross from one side to the other, disappearing among the trees in the distance. Some of them are shepherds and shepherdesses preceded by a few sheep followed by dogs. One leads a donkey, laden with faggots for the hearth. After these various groups have passed, there is a slight interval; then there hobble into view a wrinkled old man. From the way he ambles along it is plain that he would rather lie down than go off to the fields. He stops, shades his eyes with his hand to gaze after the others, then looks back to see who is following. His face lightens; his expression indicates that he has a plan. He waits just an instant until Melitta, a winsome young girl, and Timon, a slip of a boy, stroll into view. She is finishing some story which holds the lad entranced.

MELITTA:

He dared not go
Upon the monster's face, but in his shield
He caught his horrible reflection; and struck
Again—again; the creature gave a roar
Like bellowing thunder; smoke poured out
like blood;
He fell;—the brave young man had won



In various parts of the country the pastoral play based on classical lines has become quite popular for summer garden presentation. The costumes are simple, inexpensive and easy to make. Where chorus or crowds are not required the number need not be as great as in this scene from a recent rural performance

AGATHON: Timon, my lad, come here.

TIMON (not heeding; to Melitta): And did he win the maid to wife?

AGATHON: Timon, give heed to me!

TIMON: Did all end happily?

MELITTA: Of course; for that's the moral of the tale;

Be brave and true, and you will win the prize.

AGATHON (mocking her): Be brave and true, and you will win the prize!

Stop filling up the young lad's brain with tales

Of things which never happen now. Come here.

Go hurry after those who're at the stream, Tell them to cross, and go beyond the crest Of the hill on th' other side. There is a pasture

For the afternoon. I'll join them when I've slept.

Be off. (Timon hurries away. Agathon turns to Melitta.)

Why will you fill the youngsters' minds With tales of those old things which come no more?

They're dead and gone. Each day the world grows stale.

Weaklings and sentimental fools possess it now.

But in my time—(he sighs over the change.)

MELITTA: You have yourself to blame. For it is you Who thrills my mind

with all those glorious tales
You tell to me, when men were heroes, why,
They even fought the gods. And you—

AGATHON (angrier and angrier at the decline of the world): Ay. That was long ago, when men were men!

But now;—it makes me sick!

MELITTA: Don't blame me for the tales I tell the young,

For they are only what I hear from you—
Your wild adventures, travels, perils, love;
Your craft to outwit the other charioteers;
Prisoners you seized in foreign lands at war!

AGATHON: And now, to think that I, a charioteer,

Should for my little food and shelter roam
About these hills and dales to find out pasture

For the sheep, and carry faggots for the hearths

Before whose fires I tell my tales to get An extra drink, or crust of new-baked bread!

MELITTA: Come, come! The story of the chariot race!

AGATHON: You know it all.

MELITTA: That day you raced for more than gold.

AGATHON: That's true. I drove for just one woman in the crowd.

MELITTA: She was afraid to turn to you—

AGATHON: Because her father just before he died

Had pledged her to the bully of the stables;
And she was timid—

MELITTA (drawing him on): But you were brave for both.

AGATHON: She would not let me stick a knife between

His well-kept ribs. But I did for him at last!

MELITTA: And in the races where she saw your triumph.

AGATHON (more interested): And fairly, too. The fault was his alone.

MELITTA (as he pauses): At the last turning, just as you—

AGATHON (He will let no one else tell his story): Had brought My horses up beside his shoulder, so He saw that I was on the inside, had

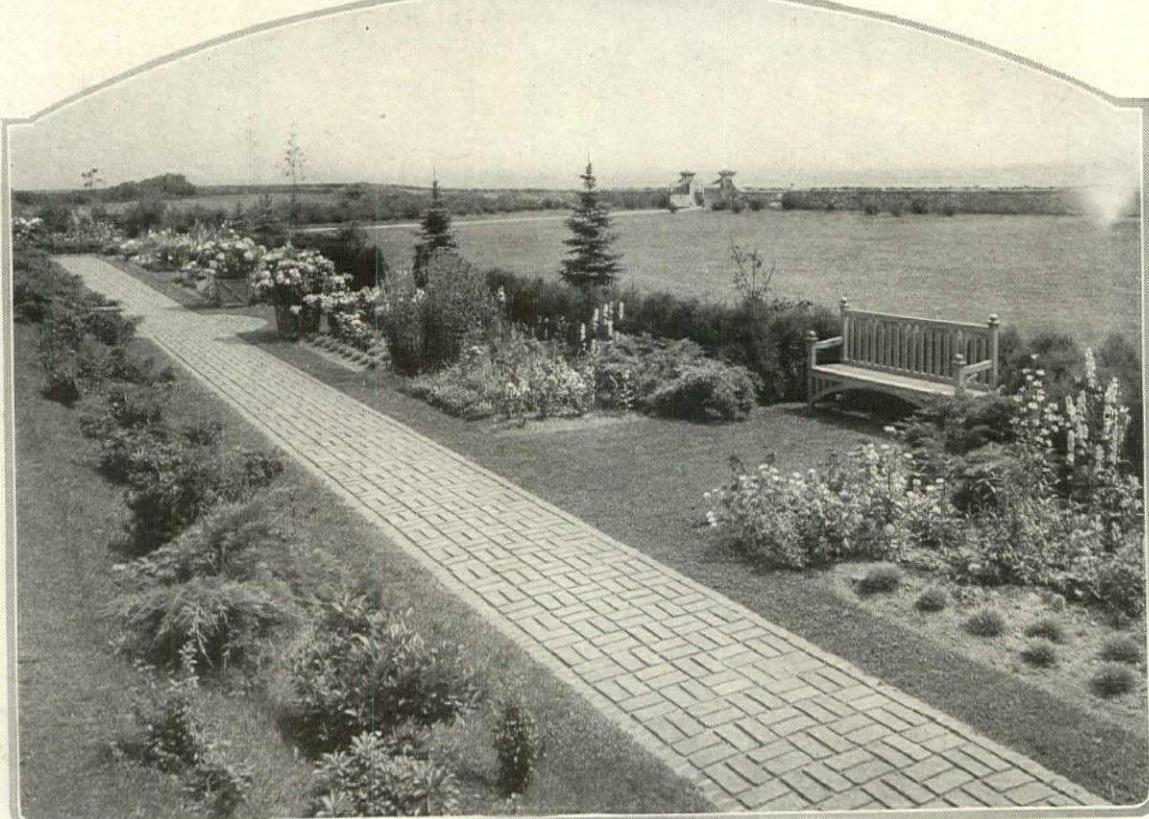
The right of way—for
(Continued on page 86)





Gillies

A reverse of the view in the upper corner of this page shows the steps leading up from the lower garden to the grass terrace and the broad portico of the house giving upon it



The lower garden from the terrace. The evergreen hedge on the right will grow to 4' and give added privacy. Here, too, are perennials and annuals. Evergreen shrubs are on the opposite bank



At one terminus of the axis line on the upper terrace are composition jars grouped with flowers against an immediate background of arborvitae. The break in levels is further marked by brick steps with stepping stones beyond. A striking sky-line has been achieved by removing the lower branches from the trees, thus opening up the view and retaining the tufted, leafy crowns against the clouds

THE HOME OF CLEMENT STUDEBAKER, Jr.

RYE BEACH, N. H.

RALPH M. WEINRICHTER
Landscape Architect

EDWARD B. GREEN & SONS
Architects



The garden three months after planting. Its well established appearance has been greatly helped by the shrubs on either side of the brick walk and the tubbed hydrangeas in the middle distance. The property is fortunate in having an abundance of large trees which needed only trimming to fit them into the general scheme

From the ocean side the property gives a feeling of spreading, comfortable ease and hospitality. The foreground boundary is a rough stone wall which serves to deaden the sound of motors passing along the highway and provides a low trellis for climbing roses along its inner side

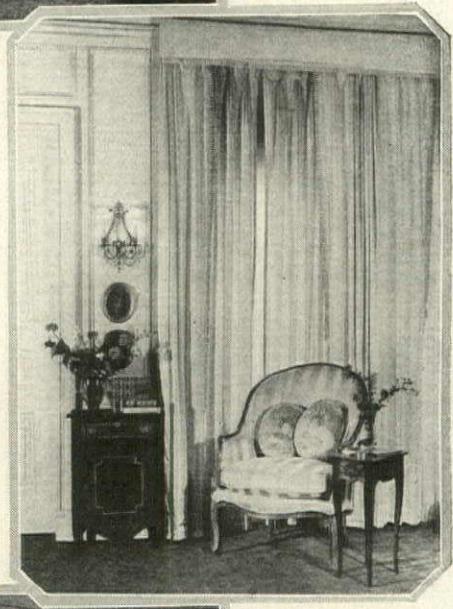


Harting

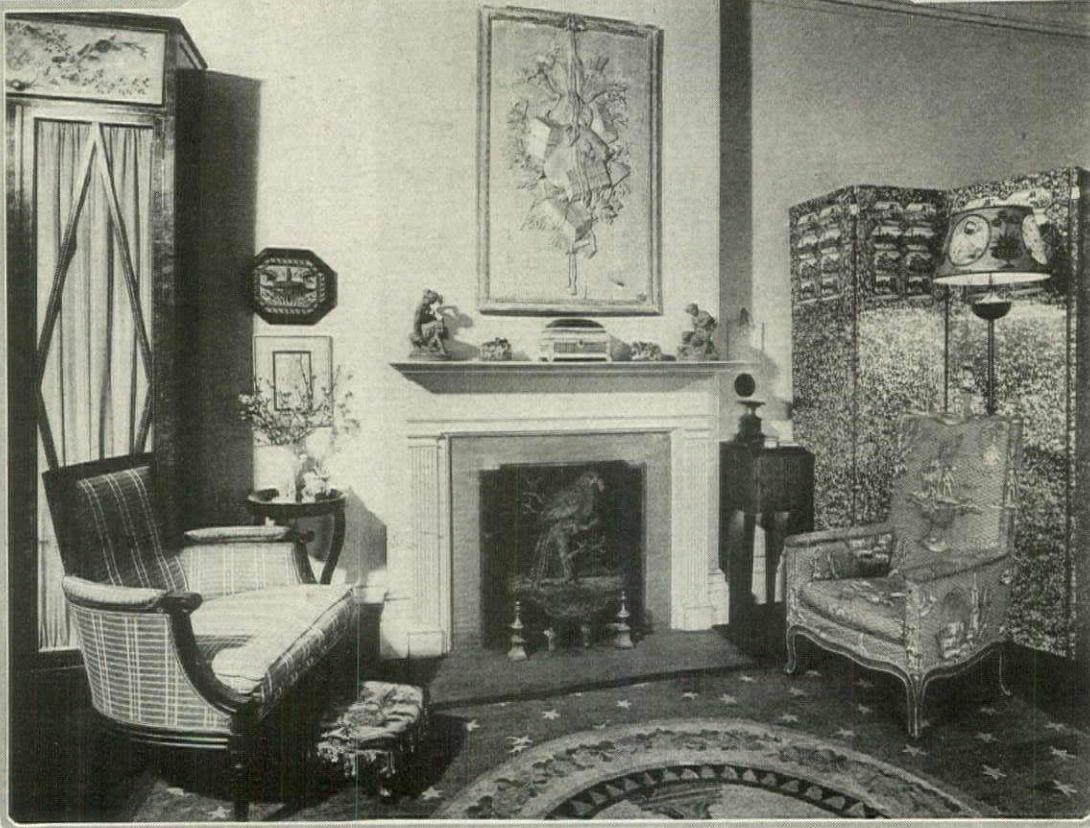
Collecting white for this bedroom began with the fragile old lace shawl that hangs above the white and gold Louis XVI bed with the terminal swans holding the shawl in their beaks. The walls, ceiling and woodwork are yellow-pink, the undercurtains a thin pineapple tissue of cream white and the draperies silvery gauze



When one specializes on a color and adopts it as her favorite, its presence in a room would seem to dominate all others. In this room the rug has white stars that greatly outshine—to the owner—the violet and pink rose in the medallion of the rug. The Louis XVI over-mantel panel was originally white



A combination of real white satin curtains and painted curtains has been used in this bathroom. The armchair is painted white and covered in white silk plaided in dark and light blue



In the room with the white Italian four-poster the white satin curtains are simply made and finished with pleated ruffles. The white satin is hung over the pink taffeta, giving a warm light

A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting

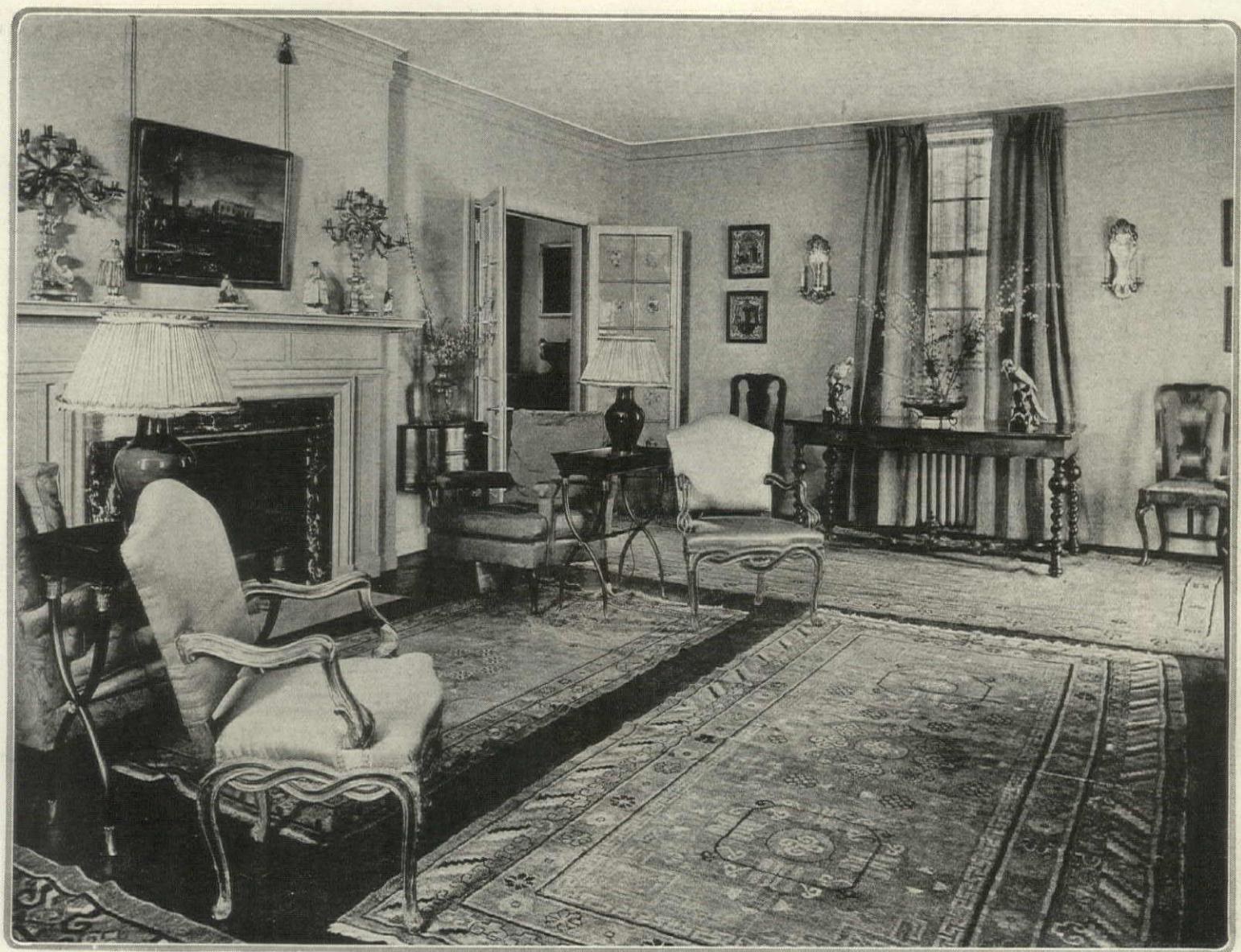
When a window or a group of windows is made a feature it should be carefully curtained. Especially is this advisable when the windows form a bay and both the light and the view must be considered. The charm of this bay window depends upon the net glass curtains, which soften the light and reduce the prominence of the frames, and the

glazed chintz of terra cotta, black and green on buff which gives color to the ensemble. The furniture is Sheraton. Walls are painted Italian yellow and the woodwork Venetian red. This and the four other views in the Portfolio are in the home of Mrs. S. R. Hollander, Hartsdale, N. Y. "Au Quatrième", John Wanamaker, decorator



In the drawing room the walls and woodwork are blue green, with hangings and some pieces upholstered in old blue damask with a gold thread run through. Other chairs are old Venetian painted blue and gold and covered with gold satin. The lamps have powder blue and Chinese red bases with shades of red and gold

It is not easy to create the sense of balance and formality in a small hallway. Here they are given by boxing in the radiators with Italian cabinets. The walls and woodwork are cream. Against these hang curtains of tête de nègre satin edged with vari-colored wool fringe. Old Venetian portraits decorate the walls



An effective use of a long table is found in the drawing room, standing before a window and partially concealing a radiator. To crystallize the Italian atmosphere of the antiques there is an over-mantel painting of Venice done on glass. The little figurines on the mantel are from the Carmanati palace in Venice



Against walls and woodwork of a faded terra cotta color has been placed the dining room furniture—reproduction of 18th Century Italian designs in green and gold covered with ashes of roses and gold damask. The side-board glass is blue. Oriental rugs in pastel colors are used in this room and all over the house

OIL JARS AS GARDEN ORNAMENT

Their Romantic Origin and Ancient Garden Use Make Them Adaptable to the Modern Landscape Picture

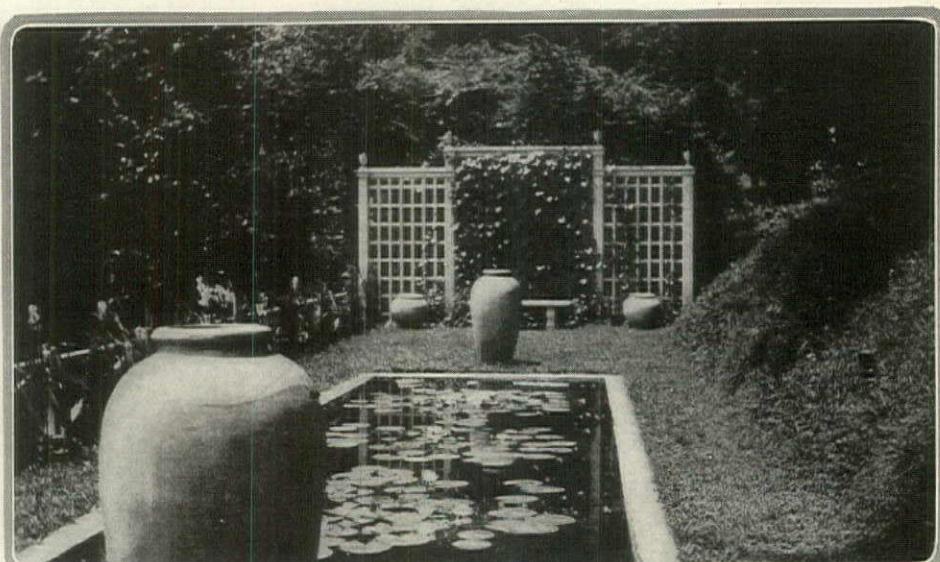
E. ARMITAGE McCANN

THE most famous oil jars are perhaps those of the Arabian Nights entertainment, in which the forty thieves were hidden and duly killed with boiling oil by Morgani; or the widow's curse, which Elija caused to fail not, in the time of drought and famine.

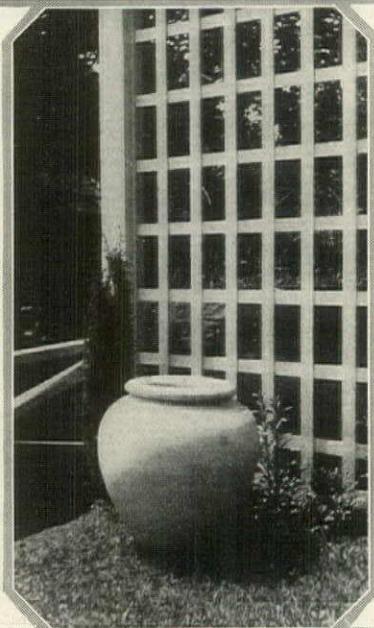
But when one thinks of oil jars, the vision of an old formal Roman garden first comes to one's mind—angularly divided by low, square hedges with the loggia or summerhouse, a fountain for coolness, and a tree or two for shade. The oil jar, point in the ground, contains a choice plant, or is raised to show the beauty of its line. It is natural that one should find many of them in Italy, as, until recently, they were in daily use for the storage of oils and wines.

Pottery is, of course, one of the prehistoric arts, most likely the first, but as far as we know the Egyptians were the earliest people to use glaze and so make vessels suitable for containing oil or other liquids. They made them both plain and decorated with brilliant glazes glowing with iridescent color.

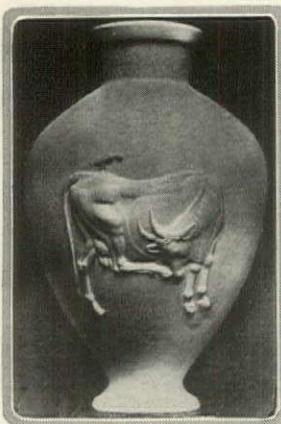
Oil jars were much used by the Greeks, and some of the best and earliest examples we have were found in Crete, which is a



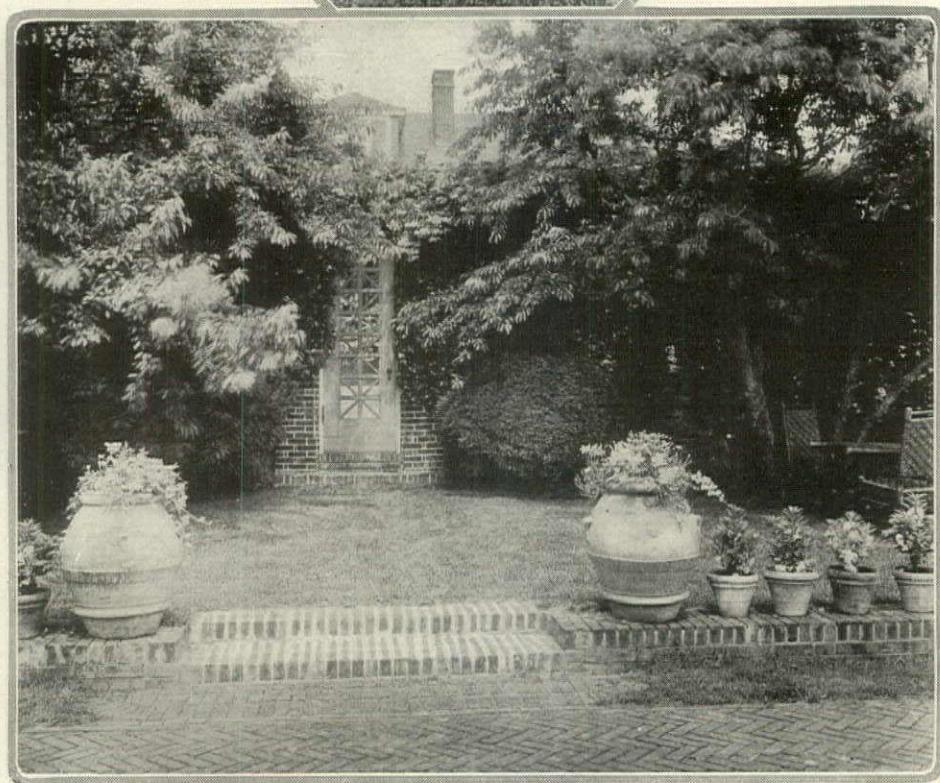
In the garden of G. S. Van Gilder at Knoxville, Tenn., a tall pottery jar stands at each end of the lily pool



The curves of these jars afford a pleasant relief to the straight lines of the pool's rim and the precision of the lattice



Among the garden statuary that Paul Manship designed for Charles Schwab's garden at Loretto, Pa., is an oil jar executed in a pewter-like material



Hewitt

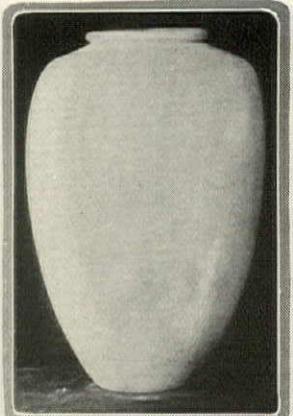
productive olive oil country.

The Roman jars, though best known, because they are more numerous, were much inferior to the Greek and were largely imitations of metal work. They were called Doliums and were made on a wheel, or built on a frame, if very large. The art of making them beautifully was lost from the fall of the Roman Empire until the 12th Century.

It is the Persian craftsmen of the 10th and 11th Centuries who have given us our finest examples; in the other arts, they were preeminent. They were masters of decorative design and color and possessed a sense of the forms proper to clay, so that they made true clay shapes and not imitations of metal work.

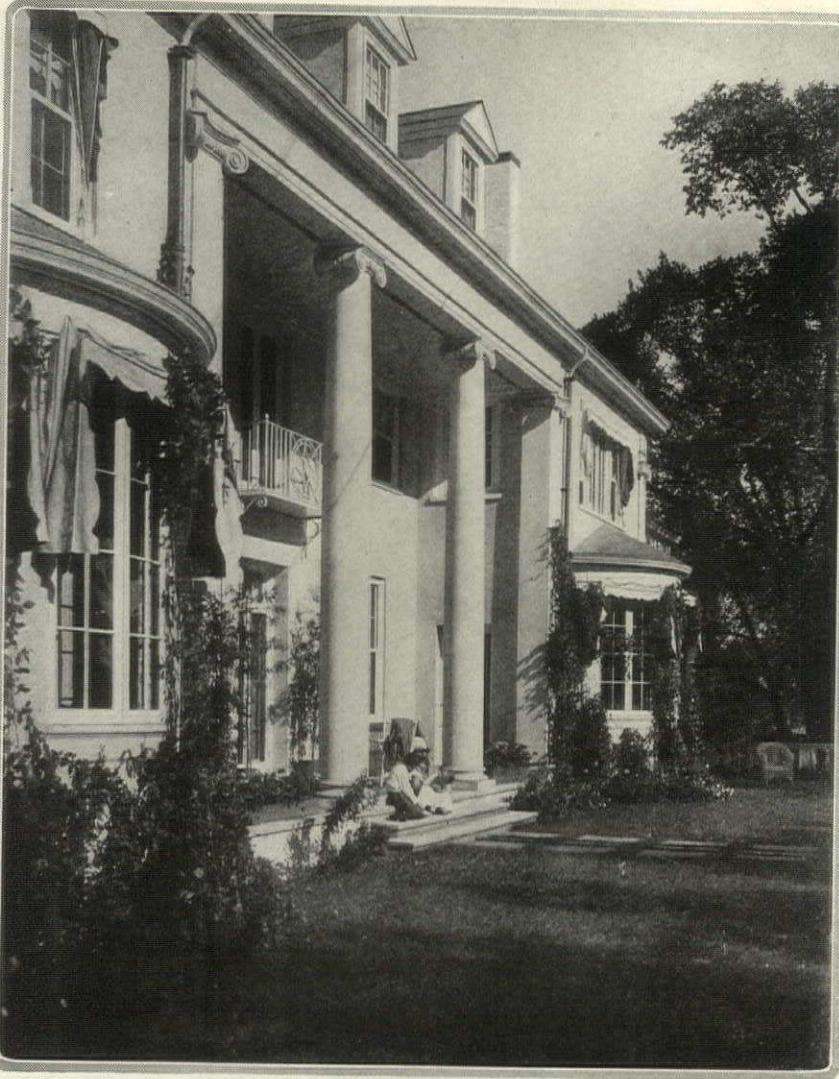
Nowadays when beauty of form and line is being increasingly recognised and appreciated, we are using original designed jars and reproductions of older ones from our museums for decorating our gardens and houses. These are placed in positions where their flowing lines will serve to relieve a monotony of plain surfaces and angles, where their cool color standing out against a dark background or verdure or glowing or soft color, will give

(Continued on page 66)



Copied from an ancient Egyptian alabaster jar is this reproduction. Courtesy of Galloway Terra Cotta Company

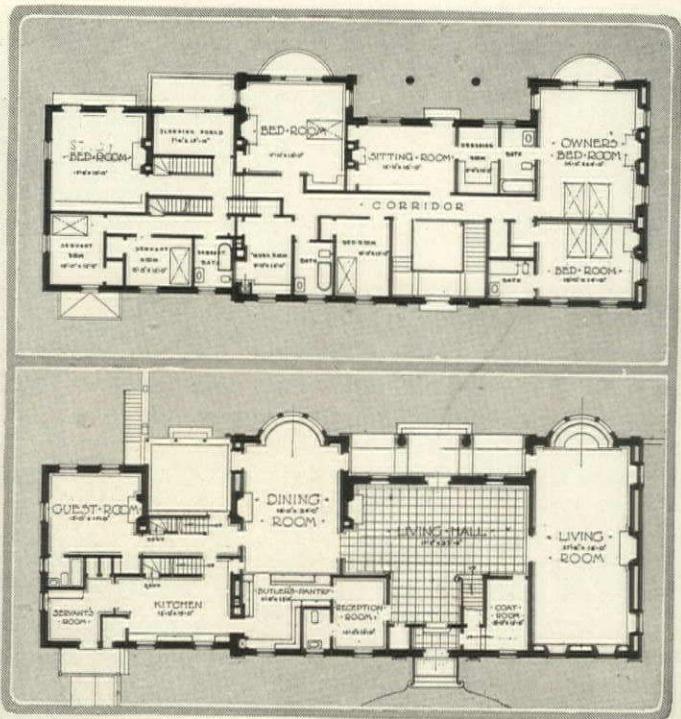
Oil jars, empty or with flowers, are most effective when placed as accents on terrace walks or to mark garden steps



The rear façade is a meritorious piece of designing, with its shallow bay windows and portico supported by tall columns, and its wrought iron balcony



The house stands on the top of a little hill and commands a view of the wide stretches of the Connecticut. A formal entrance is on this side



As it is the official residence of a college with 2,000 students this new home of President Neilson is designed for entertainment on the first floor with a guest room quite separate from the family's living quarters, which are on the second floor

THE HOME of the PRESIDENT OF SMITH COLLEGE

Northampton, Mass.

JOHN W. AMES, Architect. LOUISE D. P. LEE, Decorator

DECORATIVE TILES INSIDE AND OUT THE HOUSE

*The Banal and Hideous Products of a Previous Generation Have
Been Supplanted by Really Beautiful Creations*

HANNA TACHAU

IN the dark era of ugliness from which we have just emerged, so many materials, both decorative and utilitarian, were misconceived and misapplied that to our own age has fallen the privilege of reviving and bringing back to recognition some of the arts which were known and utilized so gloriously in the past. During the discouraging period of yellow oak and commercial stained glass, many of us received our conception of tiles from the hard, highly glazed products that were manufactured in those days, whose sole claim to recognition was their hygienic qualities which relegated them to the bathroom and kitchen.

But we are now beginning to realize the infinite possibilities of tiles when they are used distinctly as a decorative factor in the home, and as our understanding of and delight in color and texture grow, we will more fully appreciate this plastic material.

Tile Making Progress

In the last thirty years or so, America has been producing tiles that give the craftsman scope for permanent artistic expression, and also make it possible for these delightful bits of pottery to lend themselves to a more imaginative and decorative treatment. Formerly, what is known as "dry press tile"—those pressed from a die by machine—were manufactured for utilitarian purposes, and, as in all machine-made products, their surface is both hard and unsympathetic; but the plastic tile allows the craftsman freely to model his design in the clay, and tiles emanating from these hand-made moulds possess unique individuality and charm.

The Grueby Pottery Company was perhaps the first in this country to attempt to design tiles that would redeem their rather negligible reputation and place them once more in the acknowledged position they once

occupied. The soft dull finish, so velvety in texture, was accomplished by firing, which was a distinct departure from methods hitherto employed, and the modeling then, as now, was done by hand. But it is to the scientific experiments of Mr. Henry Mercer, archaeologist, anthropologist, traveler, explorer, curator of American and prehistoric archaeology at the

University of Pennsylvania, who afterward became a master potter, that we owe our first real revival in tile making. When gathering together a collection of apparatus used by the early Pennsylvania German potters for the Bucks County Historic Society, he became keenly interested in resuscitating their beautiful but lost art and in the process of experimentation, in which Mr. Mercer himself learned to master the potter's craft, he determined to carry out his tests in his own potteries. He soon found that the native red clay, too soft for making clay household utensils, was splendidly adapted for tile making and he felt that, with the restoration of open fire places in the home, there was a growing need for ornamental tiles rich in color and interesting in design and texture.

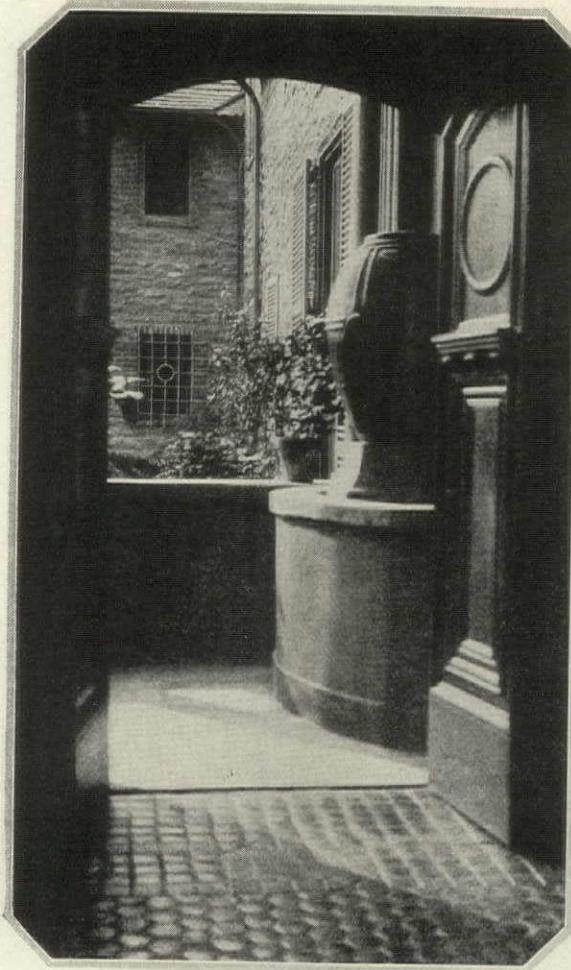
Realism and Beauty

Though he introduces human figures and objects associated with human life and often tells a story or traces the progress of a life of a people, as is depicted in the pavement of the Pennsylvania State Capitol, Mr. Mercer always creates his effects by presenting the decorative scheme as a whole, the details becoming but a part of the ceramic tracery; and when one looks more closely, one finds no realistic presentations of people and things, but suggestive forms that are essentially decorative in character. Thus, when the individual units of design are placed in their setting of concrete, the effect is like the scintillating brocade patterns in ancient tiles, yet with a freer play of light.

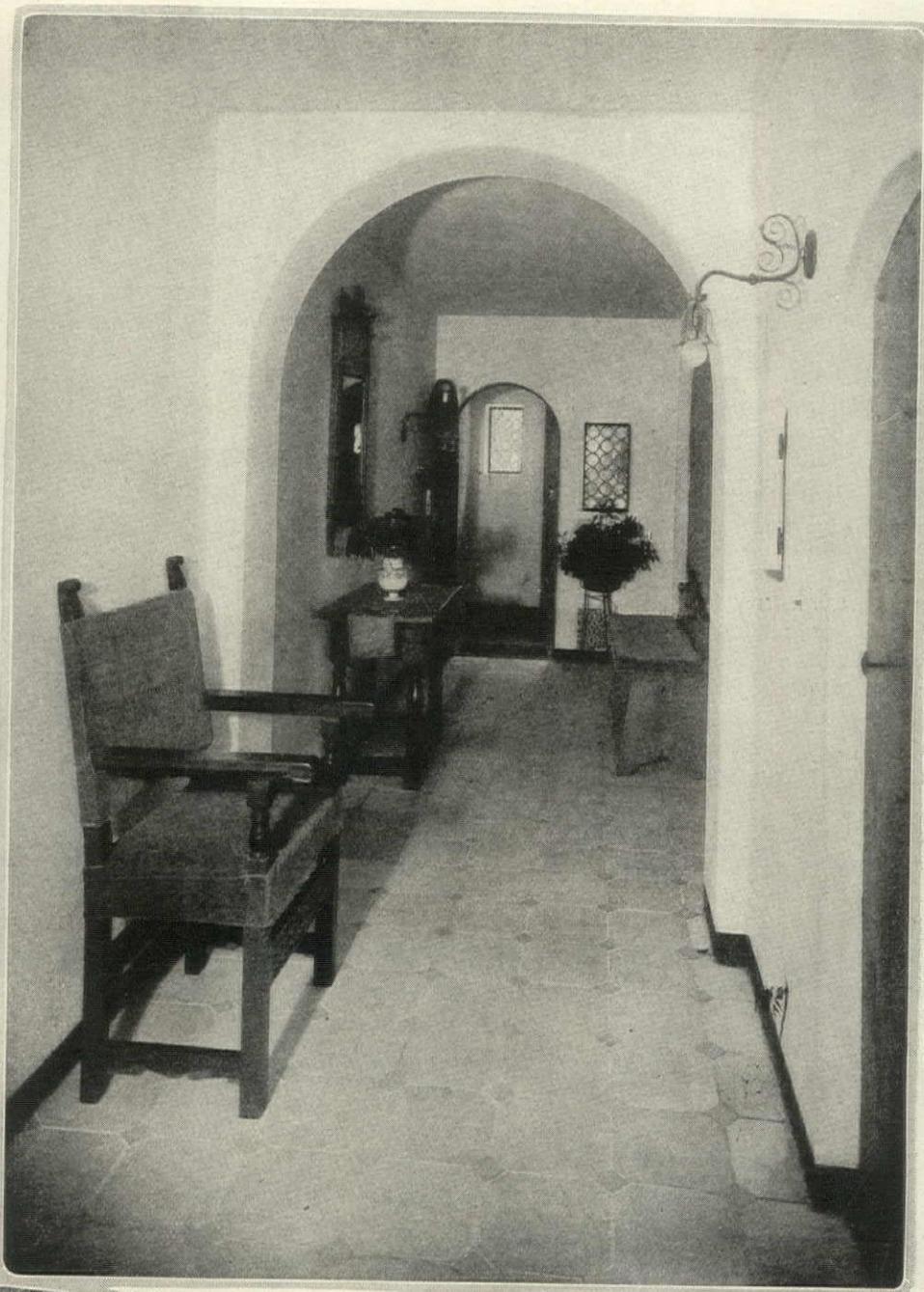
The Rookwood Pottery, so well known in the artistic world for their unique and beautiful departures in ceramics, have also devoted their energies to the production of tiles that are perhaps more delightful in design than varied in texture, but their colors, rich



A garden wall entirely constructed of glazed tile would be undesirable, but when tile is mixed with other mediums it produces a charming effect out-of-doors. The rough stone of this garden wall is relieved by the tile insert of the swan and other parts of the fountain



The texture and color of tiles in a corridor leading to this garden loggia mark a transition between the more sombre tones of the house and the greenery of the out-of-doors. Their shape gives a pleasant diversity of design to the floor



Tiles used in conjunction with marble have given this hallway floor a relief of color and form that tile alone or marble alone would scarcely have given. Such a floor affords a proper environment for tiles



yellows, browns and reds, take their quality from the clay which is entirely American, coming mostly from the Ohio Valley. California contributes the Batchelder tiles that are equally persuasive whether glazed or unglazed, and The American Encaustic Tile Co. is showing designs that bring fresh hope of what this country is capable of producing if given the proper opportunity and stimulation. Many of these designs are inspired from old patterns, adapted to the more modern demands

(Continued on page 84)

In both their native land and in Spain the Moors used tiles extensively for garden enrichment. They are high in color and intricate of design. While it is not advisable to use them too extensively in American gardens, they have a place that no other decoration can fill

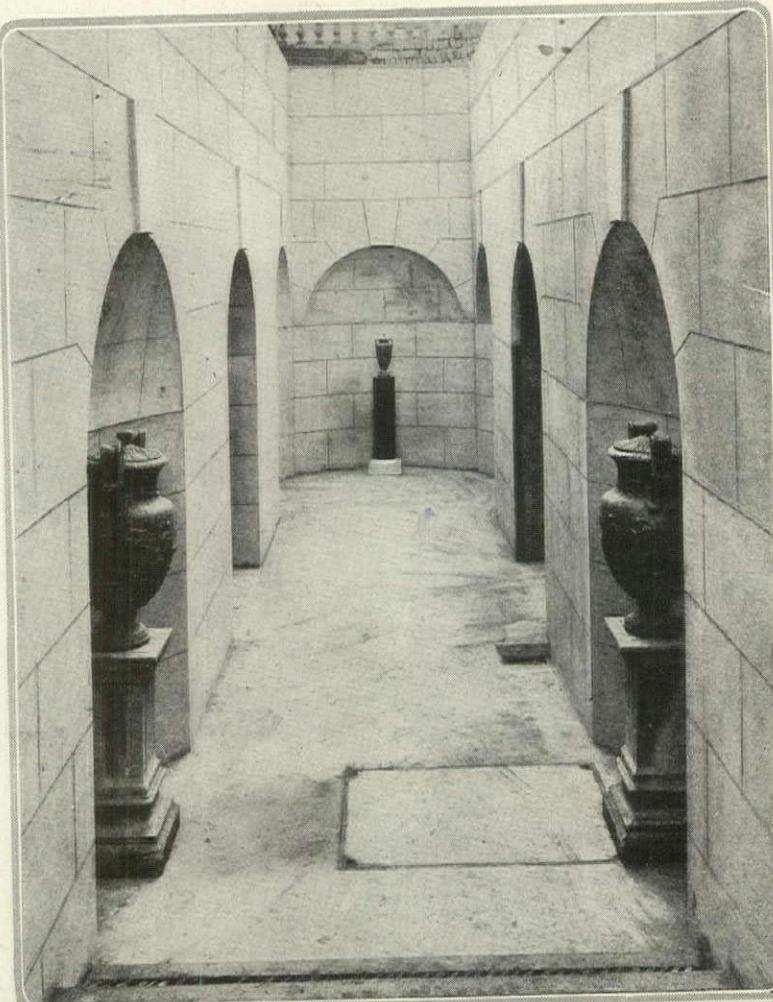
THE NICHE IN THE SCHEME OF DECORATION

It Is An Architectural Detail That Can Be Used for the Enrichment of the House Both Inside and Out

PAUL HOLLINS

THE decorative value of the niche has been appreciated ever since the time of the Romans. Architects have used it in every position and in almost every type of building. The niche has its place both in public and in domestic architecture; it can be used on the exterior of a building or within it; it is as effective in a church as in a private house. The domed top and concave back satisfy the eye with their rich yet simple forms, whatever may be the size of the niche or wherever it may be introduced into the architectural scheme. Its value lies, of course, in the relief it gives to a blank wall or façade. It creates a pocket for shadows and affords the sense of a desirable third dimension.

The accompanying photographs illustrate the felicitous employment of various types of niches within the house. The one exception shows the use of niches in what is neither the interior nor the exterior—in the area-way of a town house, where the deep, narrow ravine of an area with a forlorn outlook has been transformed into a sunken passage-way of unusual architectural beauty.



Of all unpromising subjects an area in a city house is surely one of the most seemingly hopeless. This forlorn spot was transformed into a passage of unusual merit by niches adorned with vases on pedestals. Sir Edwin Lutyens, architect



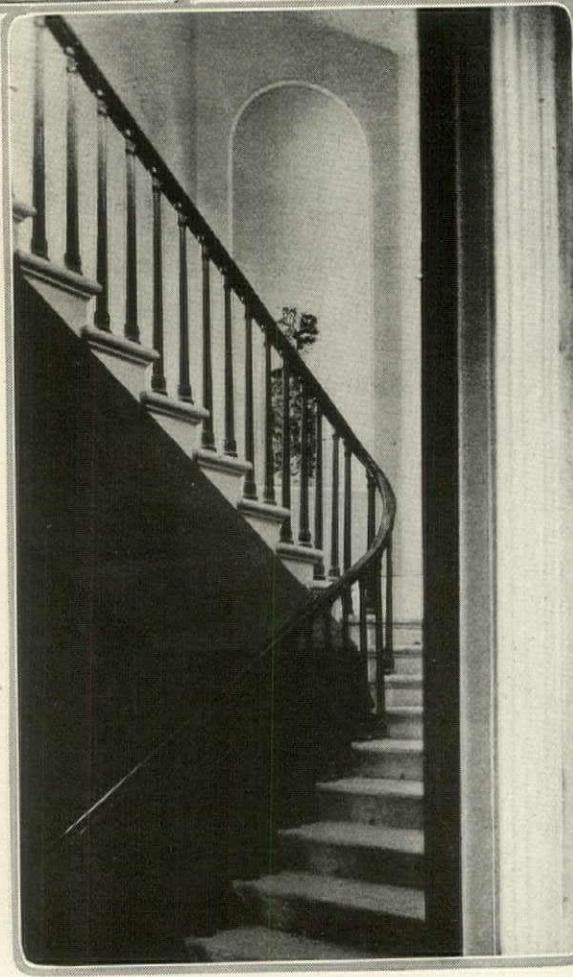
(Left) Into the middle of a row of cupboards in a store room was introduced this niche for china. The doors on each side are decorated and the back of the niche is left uncovered, giving it a greater sense of depth

(Right) The tall, shallow stairs niche is quite common in houses built around 1870. Although we are apt to scorn it, this type has decided decorative value when it is filled with a piece of statuary or an unusual vase

In New York houses of the old brownstone era the tall, shallow stairs niche was quite common. Originally designed to hold a piece of statuary and to give the expanse of the stairs wall some dignified relief, it is now rather scorned as belonging to a dark age of architecture. For a matter of fact, this stairs niche is a pleasant detail. The interior can be gilded or silvered, throwing a spot of light into the darkness of the hall. If a piece of statuary or a vase in color to harmonize with such a background is placed in this stairs niche an interesting and unusual effect is given.

The corner niche that serves for a china closet is quite common in our early houses and in their modern reproductions. It is a classical detail and, as in all classical expressions, great care should be taken to have the details refined—the scale in proportion and the decorative elements of a fitting delicacy. Otherwise a niche of this sort will dominate the room and be inharmonious.

Of the details used in these niches the shell top is the most



popular. It can be either plain or elaborate according to the style of the room. In this type especially is refinement of detail requisite.

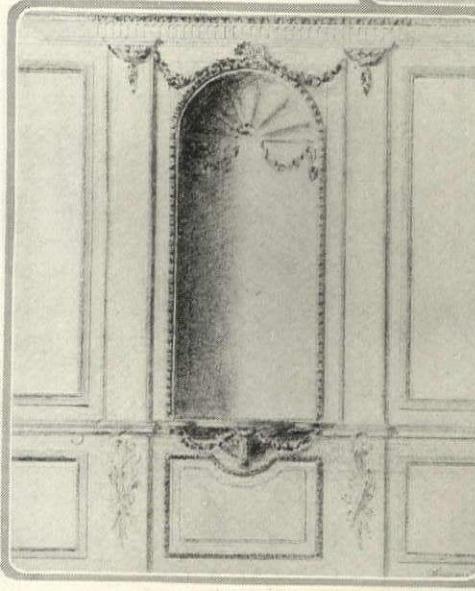
An example of such refinement of detail is found in the niche designed by Leoni in 1720 for an English drawing room. It is a remarkable specimen of 18th Century work set in a perfectly designed classical environment. The plaster moldings and ornaments all serve to set off the curved recess and its beautiful shell-patterned dome.

The uses to which niches can be put are various. They should not as a rule be left empty; a niche is meant to accommodate something. Statues have their place, especially in exterior niches.

Interior niches may be treated in several different ways. One sees examples of niches containing clocks or a single tall china jar, which correspond to the traditional statue. Many people prefer to fit their niches with shelves, sometimes even with a glazed door, and to fill them with a collection of rare china or glass. One such niche has been very effective used in a living room where the interior of the niche was painted Chinese vermillion to give background to



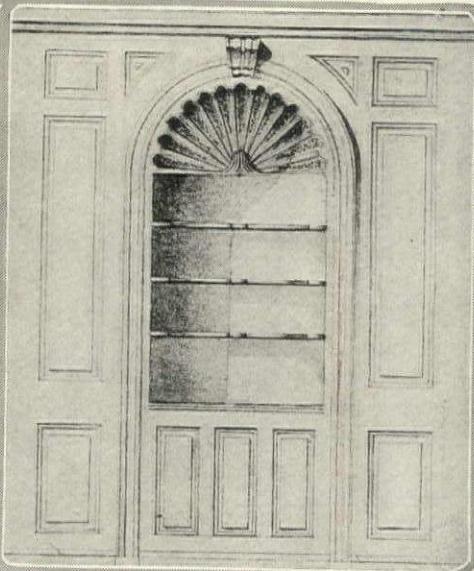
The shell-patterned dome is an ancient enrichment of the niche and it and its variations are often found in modern work. This example is in an English drawing room and was designed in 1720 by Leoni



The success or failure of any niche depends upon the refinement of its detail. Too much ornament or too little will spoil it. Flower swags ornament this niche sketched by Katherine G. Hartsorne of the New York School of Fine & Applied Arts



Applying the niche design to a corner cupboard was a favorite device in early American houses and is properly reproduced today. It is usually built of wood and fitted with shelves for china



To relieve the wall in a paneled room one might introduce a niche. In a drawing room the shelves could hold a collection of rare china or jade and Chinese crystal. From a design by D. Satels of the New York School of Fine & Applied Arts

an unusual small collection of green Chinese ceramics.

In many dining rooms it serves naturally as a china closet, a pair of niche cupboards in opposite corners giving a pleasant balance to the room.

Some niches are extremely difficult to fill adequately with anything but a statue. The difficulty is, of course, to find your statue. Modern marbles are not always satisfactory, and in their stead one might pick up occasionally at sales of antiques pleasant examples of 17th or 18th Century stone work. Unfortunately most of such work is better fitted for out of doors, in the garden, or in exterior niches. Bronze statuary, where price is not a problem, can find a fitting background in a niche. For ordinary occasions, however, one must fall back on the big china vase or jar. If it has no especial merit as a ceramic, the jar may be kept filled with flowers and with dried grasses in winter. No especial rule can be laid down for the treatment of the niche save that it be given sufficient architectural prominence in a room, neither overshadowed by other details nor so predominating in the room as to detract from other decorative details.

THE PAST AND PRESENT USE OF MIRRORS

So Obvious Are These Worthwhile Reflections that We Often Do Not Appreciate Their Value in Decoration

MARY H. NORTHEND

HERE is fashion in mirrors just as there is in furniture. Five centuries ago they came into vogue, and they have remained distinctive in style ever since. So important a feature have they proved that the greatest designers of all times, realizing their worth, have given much thought to evolving odd shapes and unusual frames. The latter range from plain wooden ones to gilt filigree, and from picture designs to Chinese representations done in color with black lacquer frames.

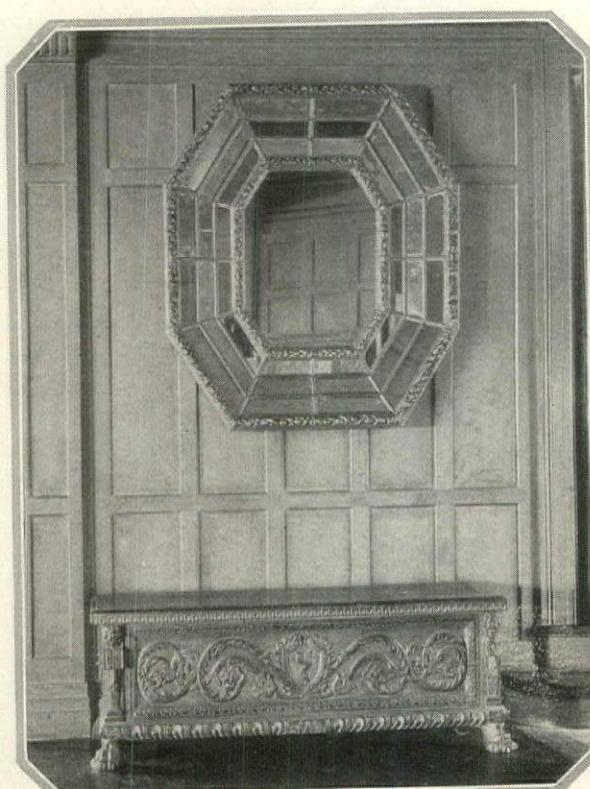
It is the evolution of the mirror that has given to the designer of the present day a varied groundwork upon which to elaborate, and although we realize that they have sometimes been changed to conform to modern requirements, yet underneath each and every motif one is able to discover some trace of the old-time art.

We are often tempted in furnishing our homes to turn to the odd types of the present time, but we do not by any means neglect the old Colonial looking-glasses that were so popular in great-grandmother's day, for we know that the master craftsmen of yesterday have never been superseded in their art. Fortunate is he who has treasured, possibly tucked away under the eaves, one of these genuine antiques, for even though it may have become defaced with time and hard usage it can be restored to its original beauty through the use of a good wood polish and a coat of paint or gilt. And there is a fascination, not only to the antiquarian but to the modern enthusiast, in the tracing of the ancestry of many of these old mirrors which have been connected with history and are surrounded with a wealth of interesting legendary lore.

Early Types

The first looking-glasses, which were of Venetian origin, were simple panels of glass used as inserts in the wall. Today we frequently discover in the large plain sheets of glass which ornament our chimney breasts, framed only by a panel, the same thought, enlarged upon to give life and character to our rooms.

Not all these chimney breast mirrors are plain in surface. Rather are they



Unusual reflections are given this hallway by the octagonal mirror and its perspective mirror frame



Originally mirrors were made only in small pieces. Today these small-piece mirrors are combined to make a large grouping. Rosettes mark the corners. It is a French style

broken into small panes and ornamented with tiny gilt rosettes, and they generally top an elaborately carved mantel, often decorated at either end by pictorial flower themes or polychrome ornamentation. This type of mantel glass can be produced by utilizing old mirrors that have long lain dust-covered under the eaves, for the decorator of today has discovered the art of cutting out the unbroken places to fit them into mirrors such as these. There is a historic atmosphere surrounding a mantel glass of this type, and it is in the employing of discarded bits kept only for sentiment's sake that the modern housewife rejoices.

Mirrors, more than any other feature of the house, lend themselves to the successful working out of decorative schemes, producing effects that add much to the interior finish. Let us take for instance an apartment. Through the use of a mirror judiciously placed, reflections are made that give to the small room an air of spaciousness and depth, while to a dark, gloomy room a touch of brightness is added. Possibly in the latter case a beautiful vista of an outdoor garden or a far-flung landscape effect may be reflected in the mirror's surface. Just a bowl of flowers or a single rose rightly placed will throw a glint of color into the mirror surface that seems to light up the whole interior.

Modern Uses

First aid to the toilet, as in olden days, is no longer the primary use of the mirror, and it is therefore no imperative that it be placed solely on the wall, overhanging the dressing table. Dashes of color lend environment to any room, no matter what its location, and a mirror should be so arranged that it will catch some attractive object rather than show a plain surface.

Sometimes the mirror acts only as a foil to show off an elaborately carved frame or possibly a Dutch picture introduced into the upper panel.



For Colonial homes where early American furniture predominates and space permits the Constitution mirror makes, with a chest, a charming hall group

Mirror frames are of the greatest importance and should be carefully considered in conjunction with the furnishing of a room. Fortunately we have a great variety to choose from, making it possible to secure one suitable for almost any decorative scheme. Not necessarily need the mirror conform to the period of the room furnishing. It would be absurd to say that a Colonial mirror should be used only with that type of room, for there are many other instances where it is most appropriate. This is especially true of the Constitution mirror which came into vogue just after the Revolution. This type is very popular for hall decoration and fits admirably into panels, but it needs underneath it a low piece of furniture such as a handsomely carved Italian chest or possibly a period chair. As the frame is mahogany with gilt ornamentation, naturally a mirror such as this stands out most prominently against a plain wall surface, a figured paper detracting materially from its charm, for, like a painting, it depends upon the background to individualize it.

The plain banded wooden frame of the first era of mirror use is seldom found now, for it lacks the ornamentation which is considered so necessary at the present time. It is also practically impossible to procure a frame of glass, though crystal is often introduced into a



A Colonial mirror with an etched glass panel above, hung over a late American Empire console table, comprises a combination that is reminiscent of the past

wooden frame to give it sparkle and life. Brass, ebony, carved oak, olive and rosewood, all of which have been fashionable for frame design in the past, are still in use, the wooden ones being much more effective when gilt or painting in strong tones is employed.

Chinese motifs, which are occasionally



Plate glass mirrors set in a corner without frames above a draped and well appointed dressing table have both utilitarian and esthetic advantages

found, are generally confined to the Queen Anne period, and are finished with dark backgrounds to bring out forcibly the vivid colors of the paintings. We may consider that we are introducing a new idea when we design frames with polychrome ornamentation or when we finish them in color to harmonize with the color-note of a special room, but we have only to go back to old Italian pieces to realize that painted frames are not a modern innovation. Gilt and colored lacquer mirror frames were also popular in the Adam period.

When mirrors first came into existence mirror glass was scarce, and this fact accounts for the divisions found in the early ones. Then, as glass became more plentiful, large sheets cut into various forms and designs were used, although the small ones still remained in favor.

As frames grew larger and more ornamental in finish, small-sized mirrors were much sought after, for space had to be taken into consideration. This style is very popular to-day and is used both in antiques and reproductions. Considerable variety is to be found in such mirrors, so they are available for many situations.

There is only one place in the hall where mirrors can be hung, and that is at one side

(Continued on page 70)

NATIVE SHRUBS FOR AMERICAN HOMES

Some of the Sorts Which Are Especially Adapted to Use in Effective Plantings

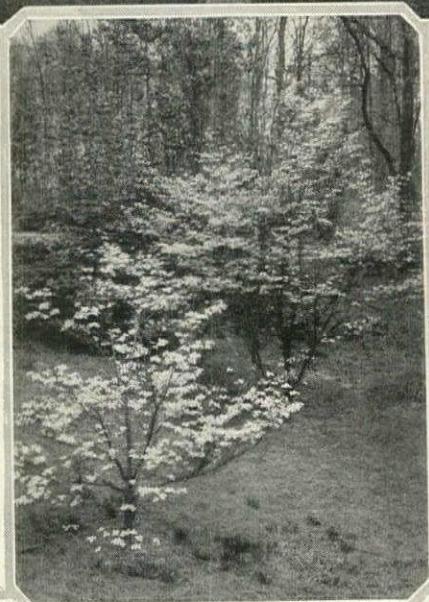
H. STUART ORTLOFF

IT is said that a prophet is without honor in his own country, and the lover of Nature can very easily apply this saying to our lack of appreciation for native plant material. We have been under the spell of the silver tongue of the nurserymen's catalog for so long a time that we have only just begun to realize that many of the garden favorites of Europe which we have admired and imported originated in this country, although their value as plant material was first realized by the nurserymen of Belgium and Holland, who have lined their pockets with snug fortunes which by rights could and should have been in this country and to the credit of our American nurserymen. Now that the Government has clapped on a strict quarantine in order to prevent the possible spread of plant disease which might come in on imported stock, we have to look around and take an inventory of what we have at hand to beautify our gardens, and to add new charm and interest.

The result must be somewhat of a surprise to those of us who have depended so long on the judgment of others and accepted as final what the market offered, and who, consequently, had no idea that we have such a wealth of beautiful things in our woods and meadows. It is true that some have realized and made use of the possibilities. Olmstead, Senior, one of the fathers of American landscape gardening, used the meanest and humblest of native shrubs and plants to plant large masses of color and obtained his wonderful compositions. It is the followers of this leader who are striving to give to America a distinctive style of landscape gardening, the honestly "naturalistic" style.



Both pink and white dogwood blossoms will lighten the plantings in early spring before the leaves appear. These two varieties are native American trees well worth using, especially in informal arrangements

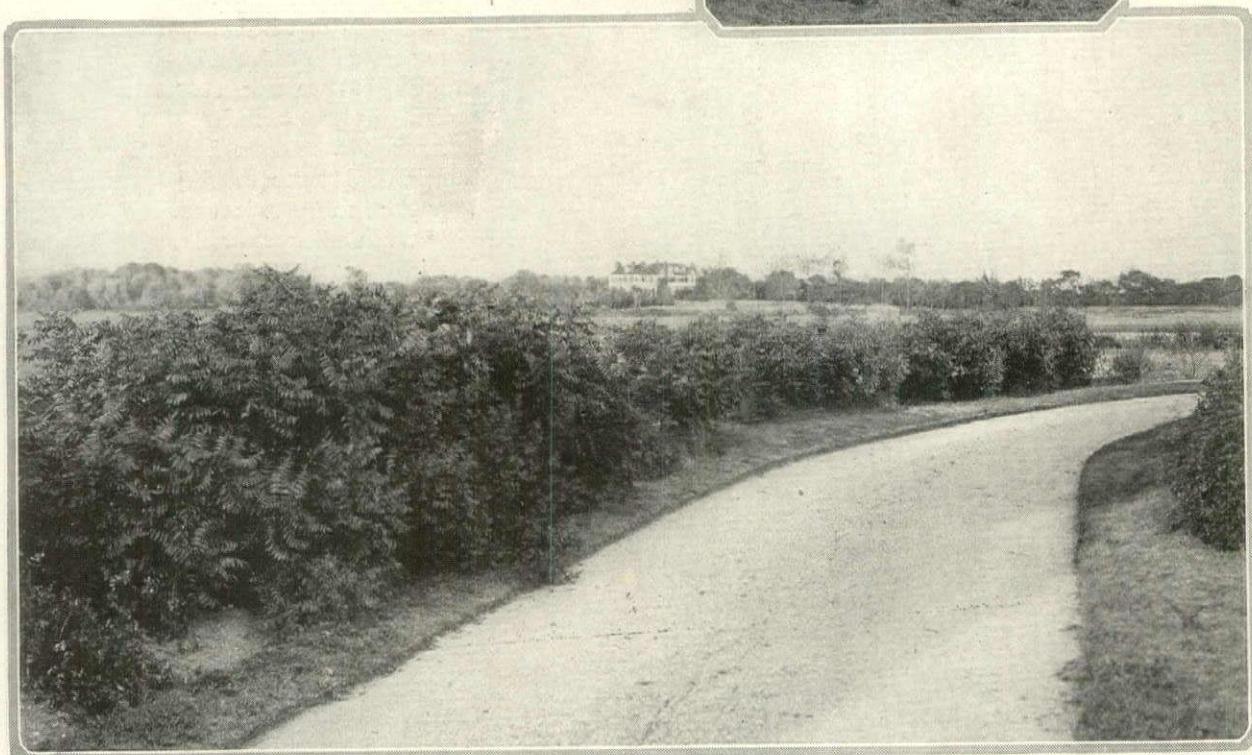


Where an evergreen background with varied skyline is desired, native cedars will prove excellent material. They are perfectly hardy and wind-resistant, and hold their color well

Our gardens have become rather monotonous because we have been content to use over and over again the usual spirea, deutzia and syringa which the nurseries have been handing out year after year, never varying because the market never did. The surest way to compete with and rectify such a condition is to bring before the gardeners new materials, an

have them become thoroughly conversant with them. Then they will begin to demand these things from the grower, and as his business success depends on public demand, he will begin to grow and supply us with these things. It is possible to dig up many native plants and bring them home with a little soil and care, but how much more convenient is to purchase them from the nursery and not disrupt the beautiful native scenery of our hedgerows.

(Continued on page 68)



The smooth sumac grows from 3' to 5' high and bears dense pyramidal clusters of flowers in June and July. Its leaves turn scarlet in autumn

PLEASANT PLACES for the PRIVACY of GUESTS

*Comfortable Corners Where Those Who Value Solitude Even in a Crowd
May Enjoy a Few Moments of Peace Apart*

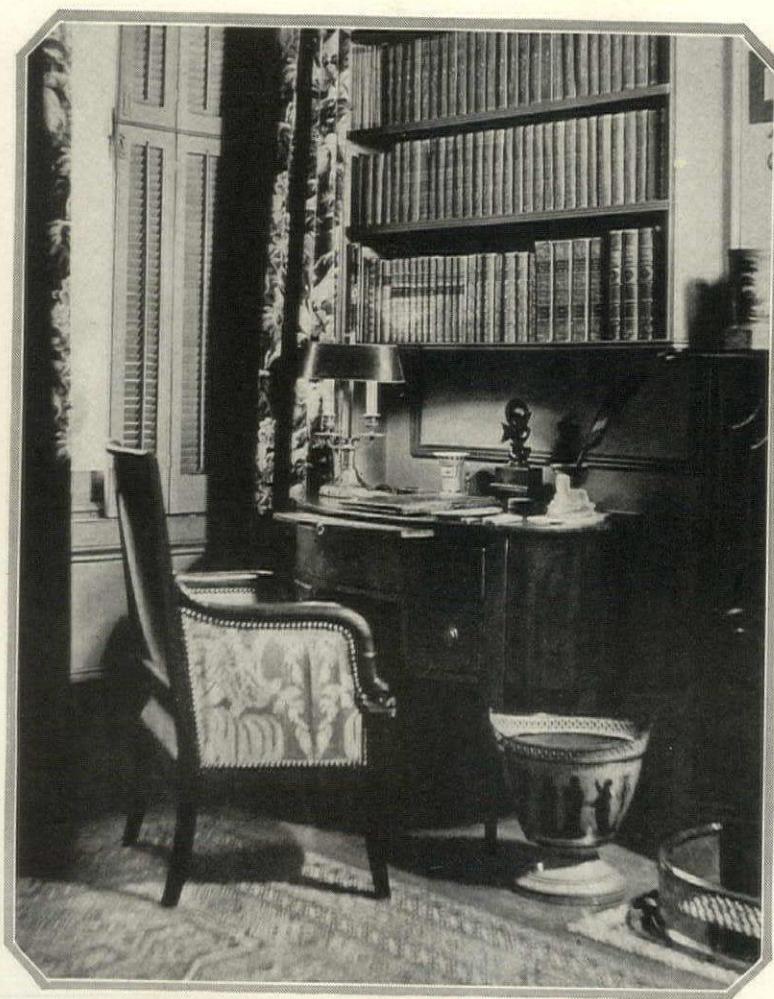
CAROLINE DUER

NO matter how much hosts love their guests, or guests their hosts, there are moments during every visit when to be alone in some quiet place is most refreshing to the minds of both. Hosts can easily obtain seclusion. The house and its habits are theirs and they can disappear with a suggestion of being, like Eve, "on hospitable thoughts instant." But if the guest disappears for any length of time, and is found shut up in his room, he is likely to be considered ill, or displeased, or simply bored by the way he is or isn't entertained, and the impression created may be unfortunate. Of course modern manners are much easier than anything calling itself manners used to be, but even modern manners may demand a more constant gathering of the company as a whole than is entirely agreeable to each member of it.

How pleasant, then, to be dominated in a house where there are certain corners in which the solitary find a welcome solitude. Few people are at their social best in the morning, and for those who do not

care to breakfast in their bedrooms (as some hospitable families do) or downstairs in company (as some other hospitable families do) an upstairs sitting room, with plants and flowers about and one's fruit, egg and chocolate temptingly arranged on a charming little table, would have a calming effect. It would raise the spirits and give the most hermit-crabbish of guests a good send-off for the day.

Then a desk in the library, with a window to the left of one—as a window near any writing-table should be—is a convenient thing; and a comfortable chair and large waste-paper basket seduce one into reading and tearing up all the letters one has put off reading and tearing up for a week. The well appointed desk with plenty of elbow room invites long delayed answers, and perhaps they will be pleasanter answers for being written in such charming surroundings. One hopes that among the books on the shelf above one's bowed head there may be a dictionary to help those to whom spelling has ever been a bar to composition.



The desk, chair and waste-paper basket in this library are Empire. The curtains are green and brown



Rose hangings and rose brocade on the chair, an Empire table and table-service make this room charming

THE DOVE COTE'S PLACE IN THE GARDEN

In England and On the Continent We Find the Earliest Examples of This Architectural Pigeon Box

COSTEN FITZ-GIBBON

DOVE cotes or pigeon boxes, both in their way are distinctly useful. One can be beautiful and useful, and the other may be an eyesore. There is no intent in this place to present a treatise on "keeping pigeons for profit." One cannot refrain, however, from submitting the suggestion, especially in these days when the feeling is so strong that everything must be turned to account, that the keeping of birds is a domestic enterprise that may be well worth while from the purely material point of view and, at the same time, compatible with architectural interest and enhancement.

In this respect, we may profitably take a leaf out of the experience of past generations and apply the lesson to very good purpose. On the first score, one need not do more than remind the reader that pigeons and squabs afford a delicious item of food supply and that their rearing does not involve an inordinate amount of trouble. On the second score, it is not amiss to point out that one probable reason that pigeon keeping is not more in vogue is the notion that their housing is wont to necessitate an unsightly structure on some part of the premises.

It is exactly in this latter connection that attention is directed to the accompanying suggestive illustrations, which should be sufficient to dissipate that fallacy. The dove cote as an architectural feature is usually the sign of an economic system of many centuries' growth, so that for the best examples we naturally turn to England and the Continent. The great Norman *colombiers* are already famous, so that we may focus our attention upon equally interesting structures of England and Italy.

Pigeons and Crops

The pigeon ever had the reputation of being a bird injurious to the farmer's crops so that it was a recognized necessity, in the days when intensive farming, prolific production, and scientific feeding were not understood, that a limit should be placed upon its numbers. The building of a dove cote, therefore, was a privilege reserved to the lord of the manor, or for those to whom he might give a special permission, and the presence of



The Norman style of columbier has been reproduced on the estate of Otto Kahn at Cold Spring Harbor, L. I. Delano & Aldrich were the architects



In Italy one often finds the dove cote in the upper story of a pavilion wing, as in this example at the Villa Emo at Fanzolo, near Treviso

a dove cote almost always indicated a residence of manorial rank. Under present conditions of farming and feeding it is not difficult so to regulate pigeon keeping that whatever depredations the birds commit will be outweighed by the advantage they bring

Early Types

As the pigeon was an important food item especially in winter when fresh meat was difficult to obtain, the dove cotes were designed to accommodate a large number of birds. One of those illustrated will house two thousand. The common shapes of dove cotes are square, oblong, round, hexagonal or octagonal and, as the illustrations show, they were built with an eye to architectural value. The doors were usually low so as not to interfere more than necessary with the nesting space. The walls outside were commonly of unpierced masonry, save for one or two windows, while within were many nesting holes.

In some instances the nests were reached by a revolving ladder attached to two horizontal arms—set in different planes to give the ladder the requisite angle—and the arm

turned upon a central upright post. This contrivance could be swung to any position desired. In other cases straight ladders, resting on the ground, were moved about as needed, or the nests might be inspected by climbing up the face of the wall, the holes themselves serving as hand and foot holds. The birds went in and out by way of the lantern at the top or, sometimes, by way of windows when there was no lantern. So much for the mechanics of the structure.

Now for the purely architectural side of the matter. It is perfectly obvious how appropriately buildings of the type illustrated may be used, quite independently of their utilitarian function, either as garden adjuncts or in much the same way as gazebos—to give desired architectural balance and emphasis to a scheme or

terminate a vista, or else as effective units in the composition of farm building groups, a branch of planning that might well receive more study than it generally does from the laity.

Where it may not be desirable to construct separate cotes, dove holes may be provided in the walls of barns or outbuildings and it is possible so to dispose them that they form a diapered pattern of emphatic decorative value, as in the barn shown in one of the pictures. Or again, when it is preferable to use a small building in conjunction with some other purpose, it can be so arranged that the upper part can be assigned to the pigeons while the lower is devoted to other uses.

In Italy, instead of erecting dove cotes as independent structures, it was a frequent practice to utilize turrets, the upper part of towers, or the top story of flanking pavilions—as at the Villa Emo at Fanzolo, or the Villa Giacomelli at Maser—in which to domicile the birds.

In whatever way one elects to employ the dove cote, we must recognize in it an element of combined utility and architectural value not to be overlooked.

As a factor in the landscape scheme the dove cote can play a pleasing rôle. It is often placed at the back of a kitchen garden, providing a sunny south wall for espalier fruits. Its unbroken facade furnishes a good surface for vines and a background for shrubbery planting or ranks of the higher perennials. And because of its manorial associations it gives to a country place a desirable sense of age and an air of completeness.



(Below) By making dove holes in the gable of a barn or outhouse, provision is readily afforded for pigeons. This was the simple device used on an English farm in Gloucestershire



In England and the Continent a building was often especially built for doves. This English example houses 2,000 birds. They enter by the lantern in the roof. The door is low, saving space for nesting holes

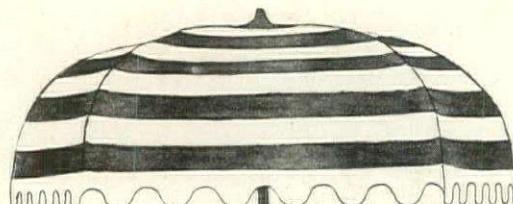
(Left) The Norman type is circular or turriform, a pattern also found occasionally in England. The dormer window is for light and air. An open lantern at the peak affords entrance to the birds



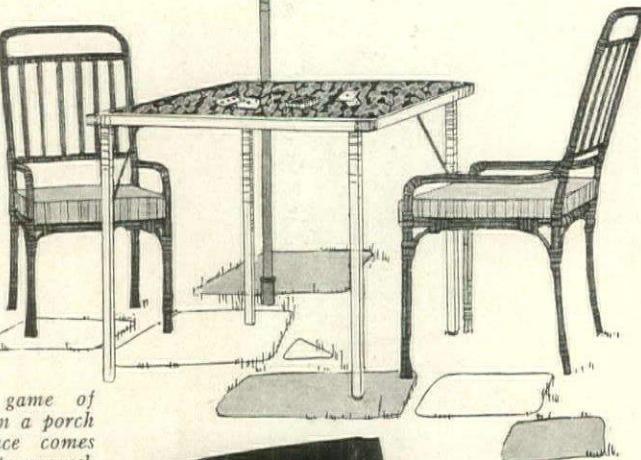
A decorative note is given this English dove cote by the four tiers of dove holes running in a checkered band across the wall. Slits afford sufficient air circulation. This might be applied to an American barn. It is not advisable to use it in a garage where noise and oil fumes would disturb the birds

CARD TABLES AND THEIR ACCESSORIES

They may be purchased through the
HOUSE & GARDEN Shopping Service,
19 West 44th Street, New York City.

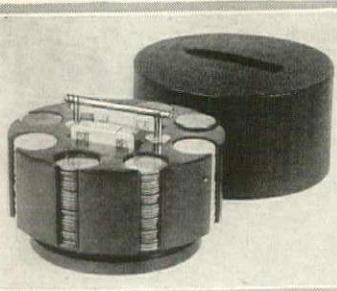


This revolving mahogany case holds 200 poker chips and 2 packs of cards and has a leatherette cover. \$17.75



For a game of bridge on a porch or terrace comes this white enamel, chintz covered, folding card table, \$8.50

A stand for 4 packs of cards comes in colored calfskin in pastel shades with gold line decoration, \$14.75



A card table cover that snaps on is made of black sateen with a colored stencil design in the corners, \$5

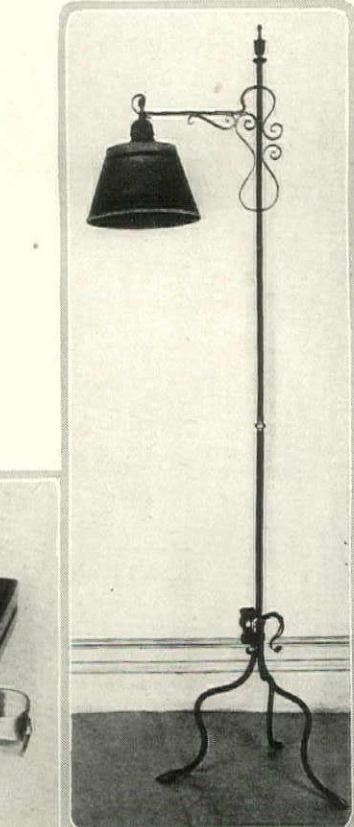
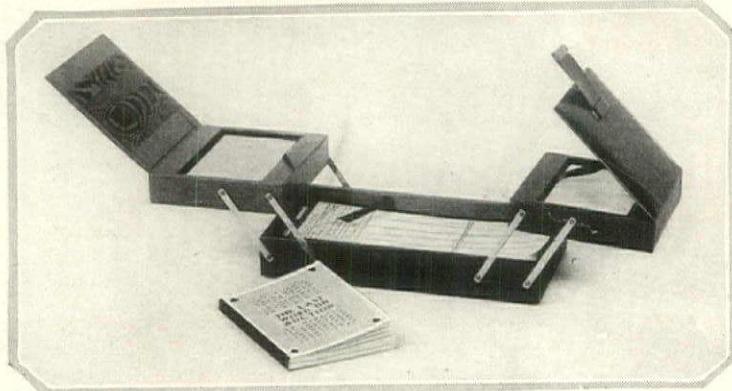


Cards, a score pad and the latest Auction rules, are kept in this calfskin case which is available in blue, rose, purple, tan or green lined with moiré to match, \$27.50

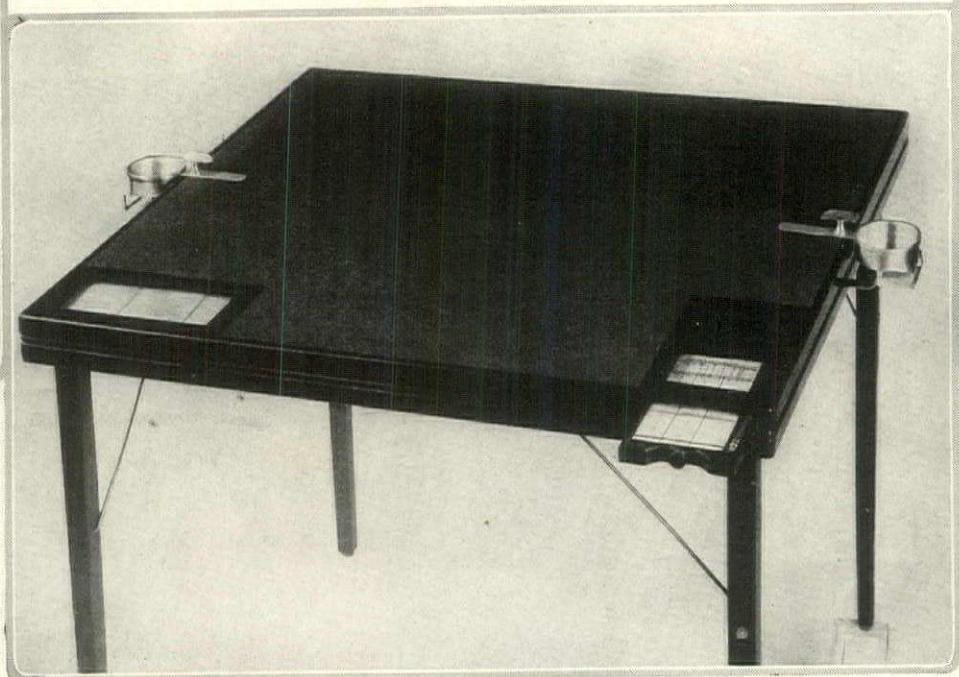


(Above) A smoker's stand 36" high is of wrought iron with a glass ash tray, \$15.50

This mahogany table has a green baize top and set in score pads under glass, \$26.50



A wrought iron and gilt lamp, 64" high, with decorated parchment shade is \$25

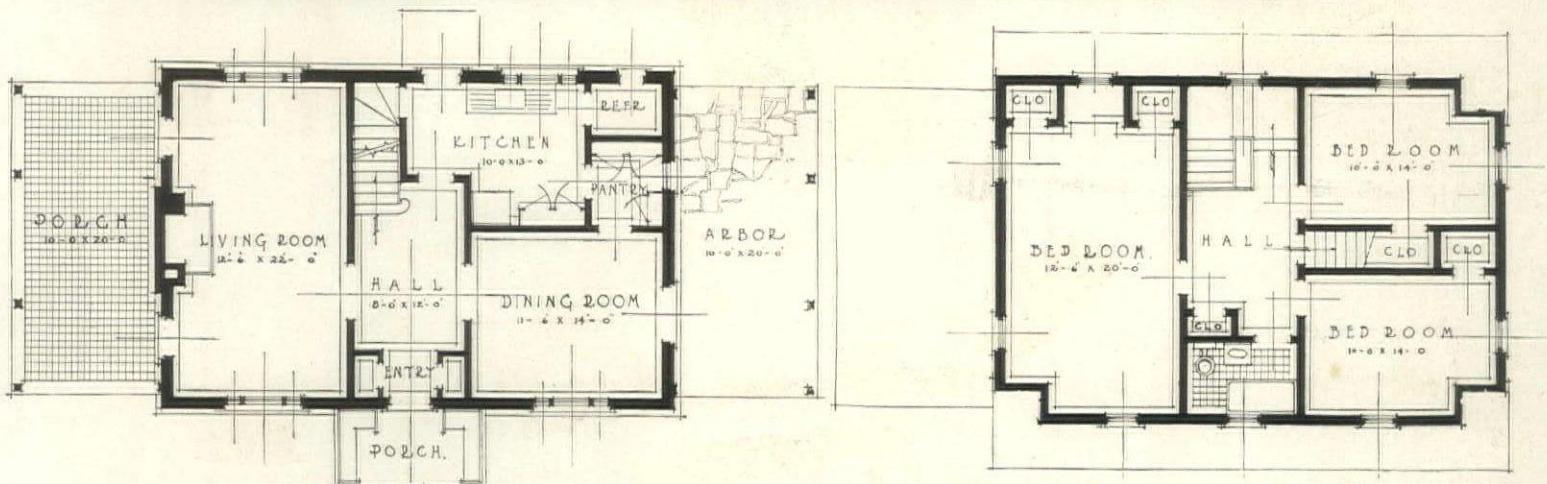


Hammered silver-plated clip-on ash trays are \$3.15, which includes the 15c tax

A GROUP of SMALL HOUSES

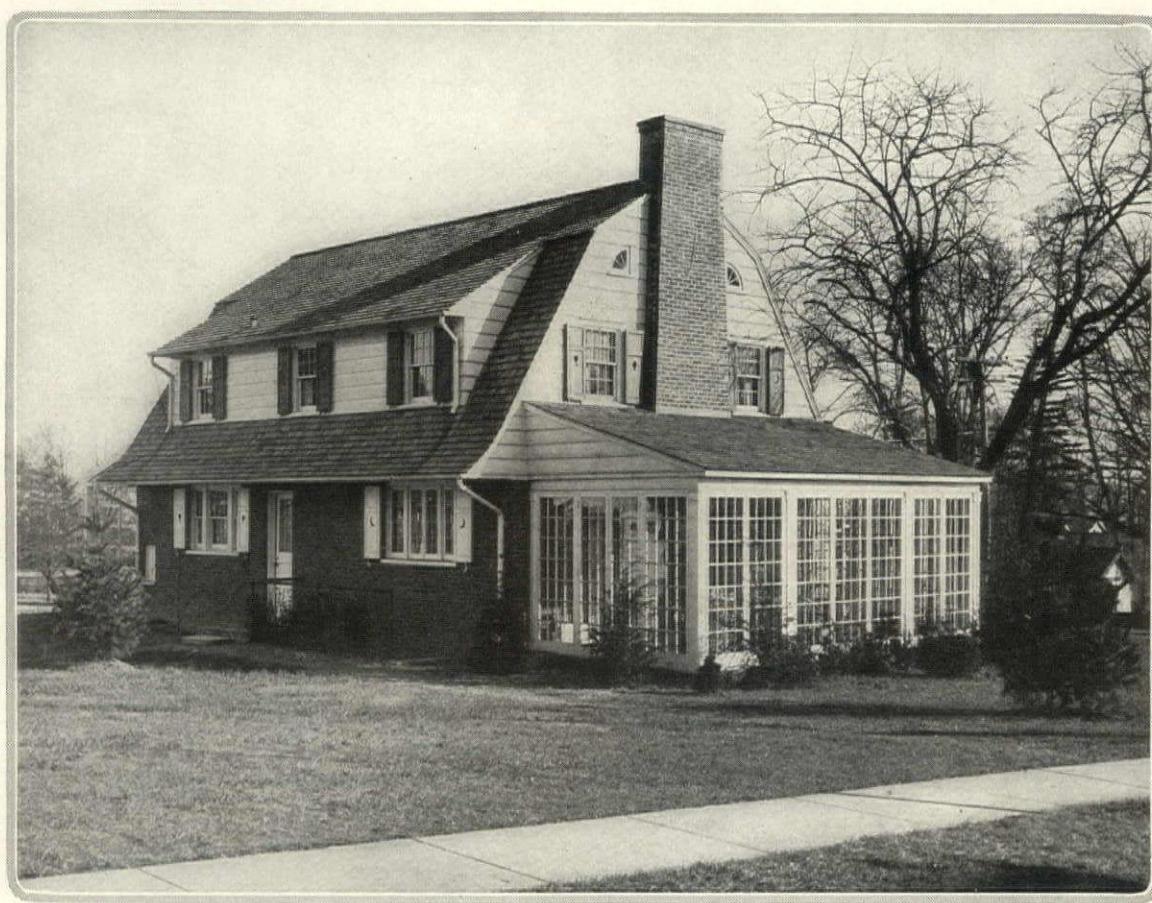


For a small family, where a maximum of livable rooms is desired, the Dutch Colonial design is suitable. This example is the home of Gordon Stewart, Beechhurst, L. I. Frank J. Forster, architect



A simple disposition of rooms on the first floor makes for comfortable interiors. The arbor at one end is a pleasant detail. It balances the living porch

Three bed-chambers and a plenitude of closets, give a roomy second floor. All rooms are well lighted, and the plan is simple

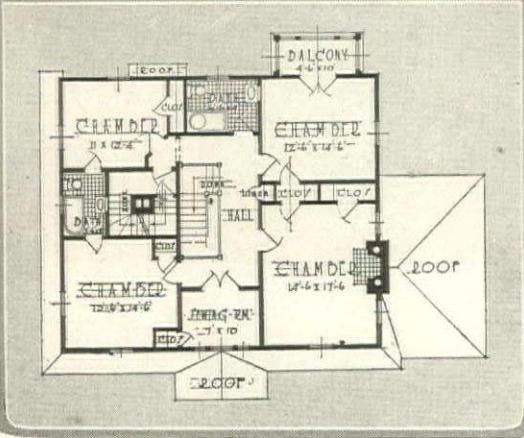
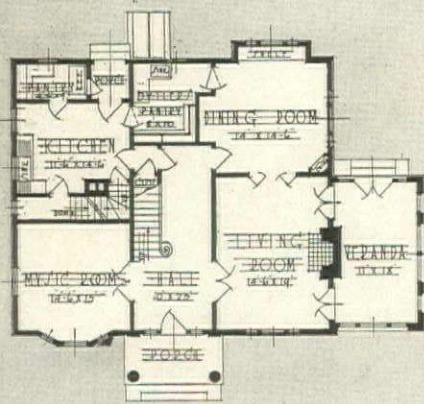
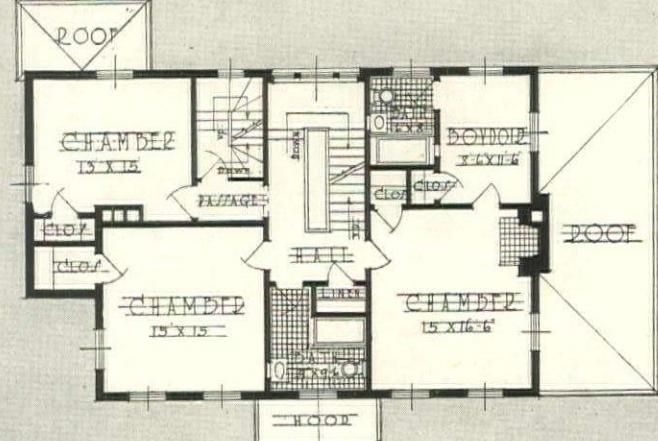
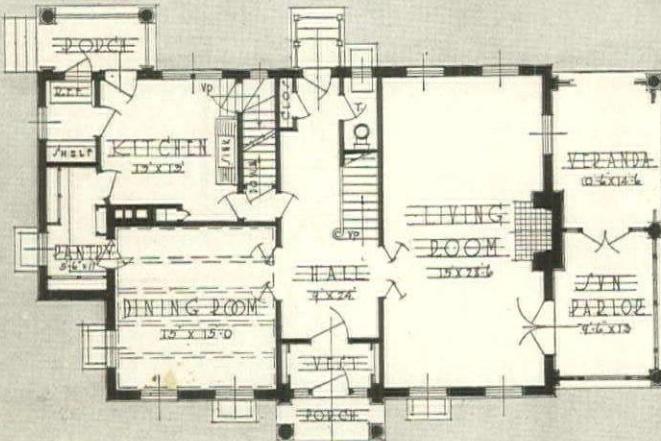


The house is executed in dark red Colonial brick, clapboard and with a shingle roof. A wide overhang of the roof gives protection to front and back facades



The Georgian type of house is especially pleasing for suburbs because of the dignity of its design and the general balance of its plan. Here it is executed in brick with white trim and a slate roof. A generous living room with its attendant sun parlor and veranda are features of the lower floor. Above it are a master's suite and two other chambers and a bath.

William T. Marchant, architect



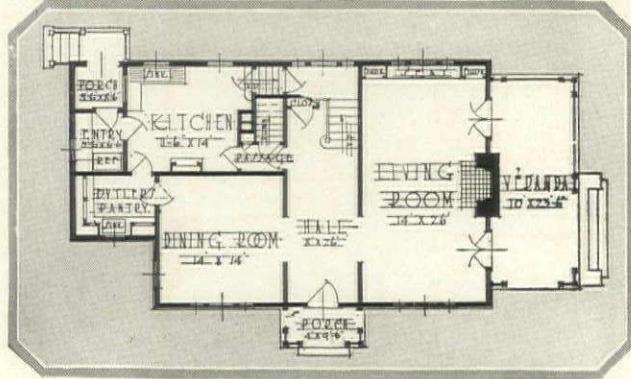
On the first floor of this small stucco house provision is made for a music room, the service being behind it and connected by a pantry with the dining room. A veranda practically doubles the size of the living room. Upstairs on the second floor are four chambers and two baths.

A wide overhang of roof between the floors gives this house its pleasant appearance of breadth, a desirable feature for a house on a narrow lot. It is executed in stucco and has shingle roofs. The entrance is pronounced by a wide portico. William T. Marchant, architect

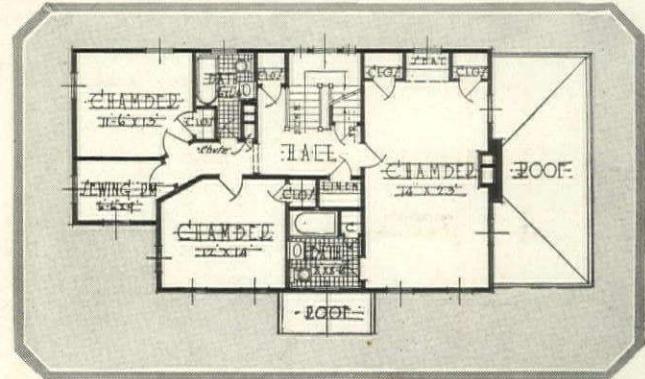


Stucco over expanded metal or hollow tile makes a permanent house with a pleasing wall surface. William T. Merchant was the architect

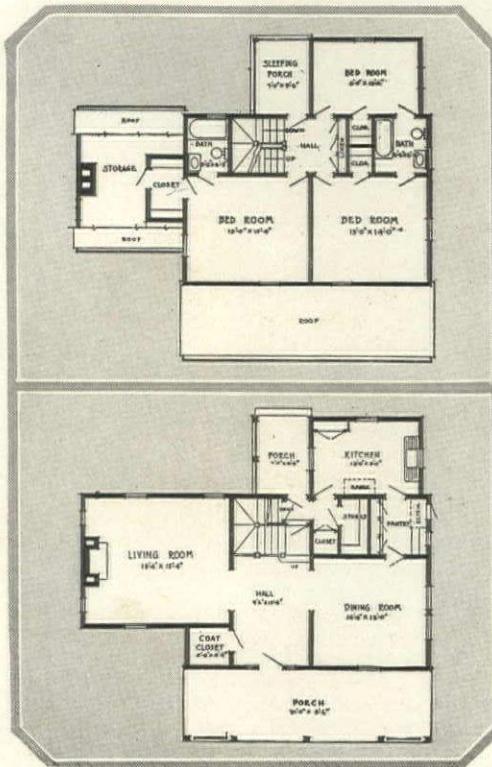
The master's suite occupies half of the second floor with an additional chamber, bath and sewing room. Servants' rooms are on the third floor



A slight extension set back from the front line of the house gives commodious service quarters on the first floor. The stairs are concentrated at the back of the hall. The plan is pleasingly open

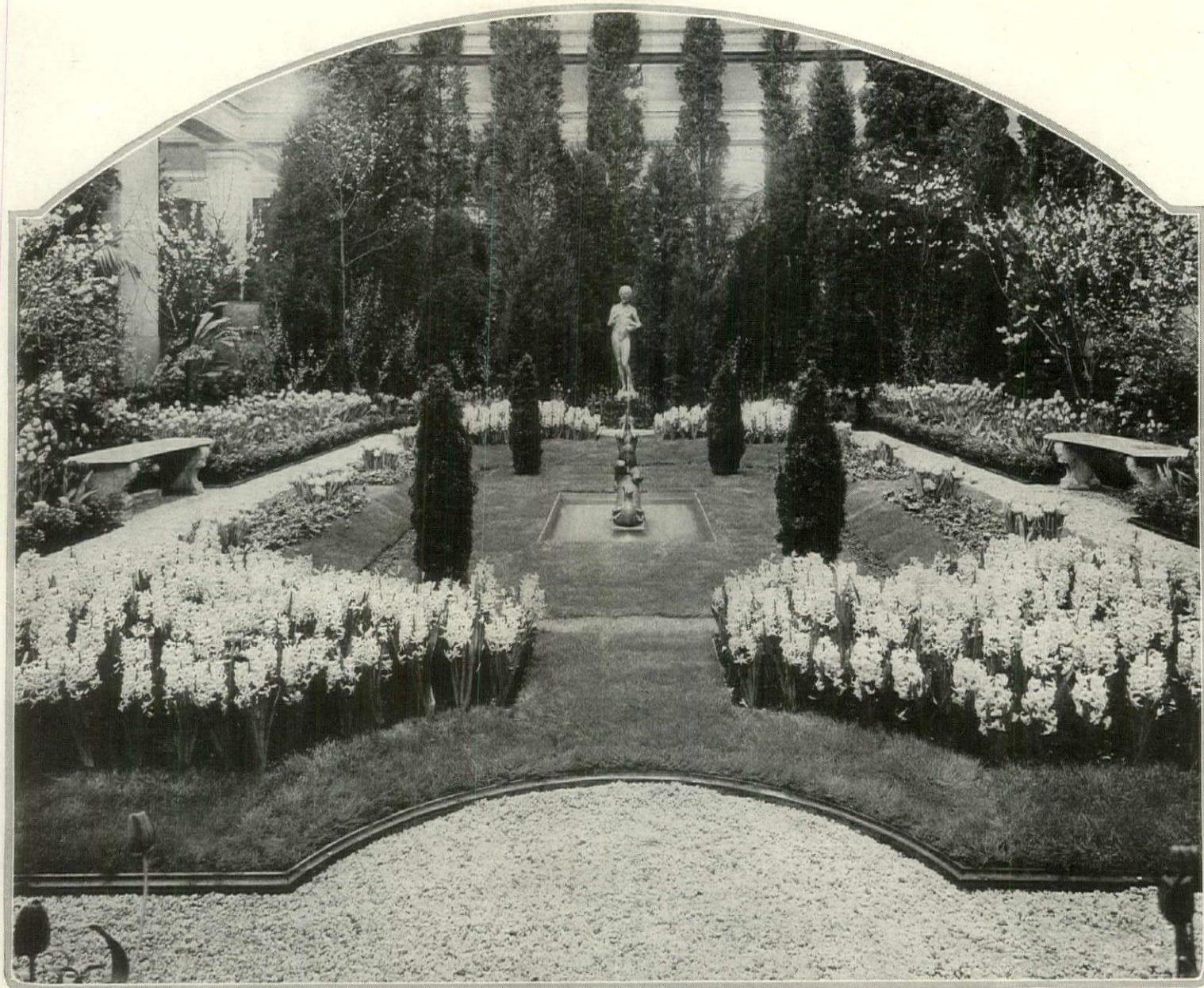


The second story of the shingle house shows a well grouped plan of chambers, giving three bedrooms, two baths, closets, a sleeping porch and a small stairs hall. Storage room is found in the attic of the extension



For a little house the first floor plan gives an excellent and unusual grouping of rooms. The living room occupies an extension. The dining room, pantry and kitchen fill one side of the house. The porch and entrance hall give an added air of spaciousness

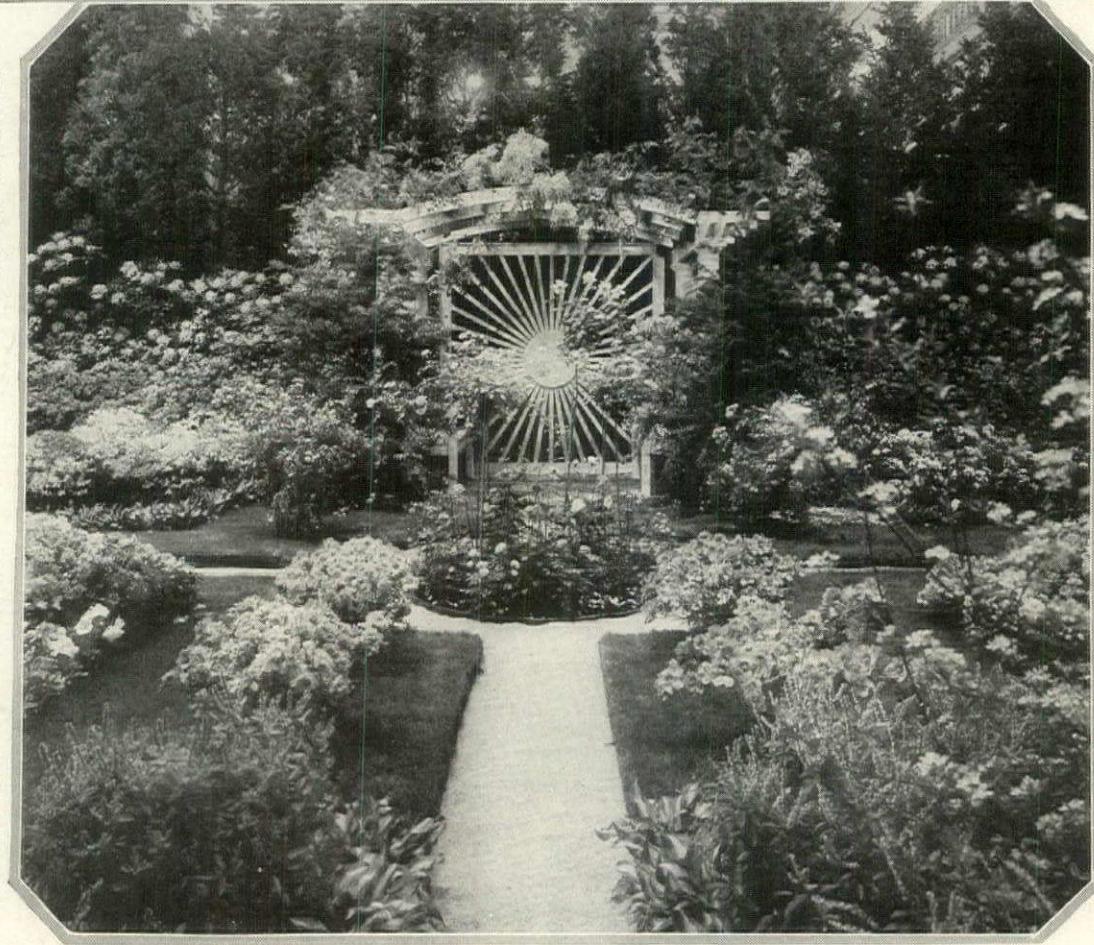
This house was designed to create a distinctive small house for a reasonable sum. It is executed in shingles painted white, a shingle roof, green painted shutters and red brick chimneys. Lattice gives the front porch the relief of design. Aymar Embury, II, architect



Levick

The display arranged by John Scheepers carried true garden charm. Spring blooming bulbs and shrubs and a wealth of green turf surrounded a simple playing fountain, the whole set off against a background of evergreens

In the Bobbink & Atkins garden the chief color effects were obtained with azaleas. Looking down the shorter of the two axis paths the view was terminated by a white pergola over which climbed a lavender wistaria in full bloom



FLOWER SHOW GARDENS

Two Exhibits at the 1921 International Flower Show, New York City

O S T R A C I Z E T H E F L Y

Only by Well Fitting Screens of Up-to-Date Make Can This Household Torment Be Eliminated

ETHEL R. PEYSER

"TRY my glasses," coaxed a kind old lady, when her young friend broke her own bone-rims. And she did. But she was far from happy—in fact, quite miserable; and her eyes took a long time to recover from the ravages of the ill-fitting glasses.

Naturally nobody should use glasses made for another. Glasses that have been more than carefully fitted to the individual's eye are none too good if comfort and eye ease are desired.

So it is with the installation of screens. It may sound queer to compare eye-glasses and screens, but nevertheless the analogy is nearly perfect. As the eyes vary, so do the apertures of the various homes. Therefore, unless screens are fitted carefully to each window, door or porch there will be discrepancies, and if one fly or insect can get in others can and there will be not only discomfort but probably disease distribution.

Swat the fly? No! Don't give yourself a chance to swat it. Keep it out!

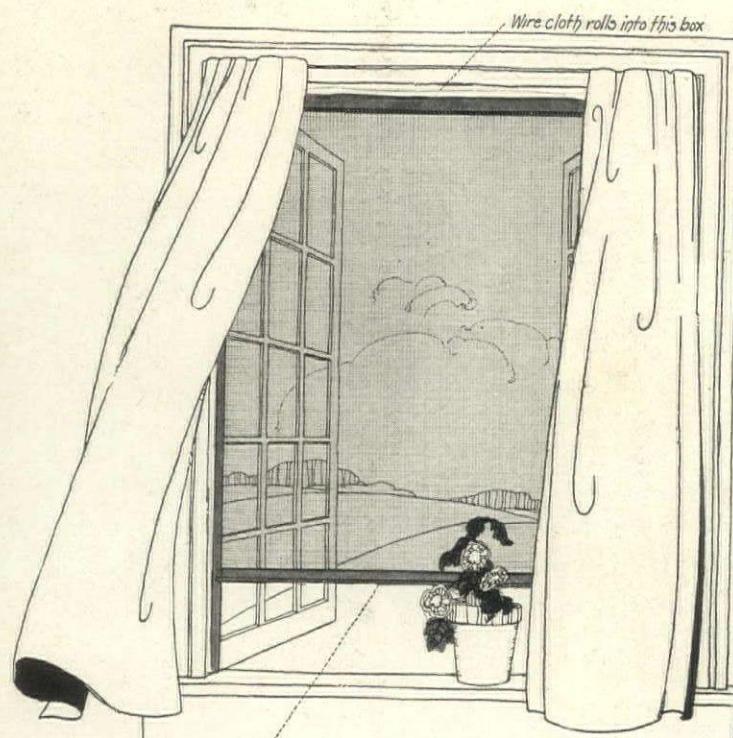
Therefore if you have a house to screen do it the best way you can or the money spent will be a dead loss. They must be bug-tight even

as a ship is water-tight; unless they are, you will be the host at continual insect balls and chairman of the rust convention and store up for yourself an irritability unprecedented. For there is no more annoying thing in the home than recalcitrant or obstinate screens.

It is strange that any missionary work need be done about screens because almost everyone agrees upon their uses in health prevention and comfort assurance, yet withal the purchasing of them is done ignorantly and as carelessly as the young woman who uses anybody's glasses for her own particular and peculiar eyes.

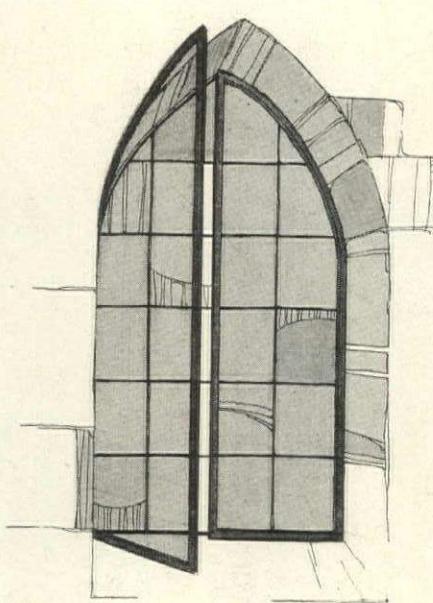
To begin with, do not order screens to be made "right away"; they cannot be done in less than a thirty-day month and be made with any finish. Order early enough after you have received estimates from the best screen makers; then take the estimate which gives you the best value after you have either seen the models, actual installations, or are satisfied that you will get the thing that you need for your particular case. The skilful screen men treat your case as individually as the oculist treats your eyes.

(Continued on page 72)



Screen raised to any height for adjustment of window

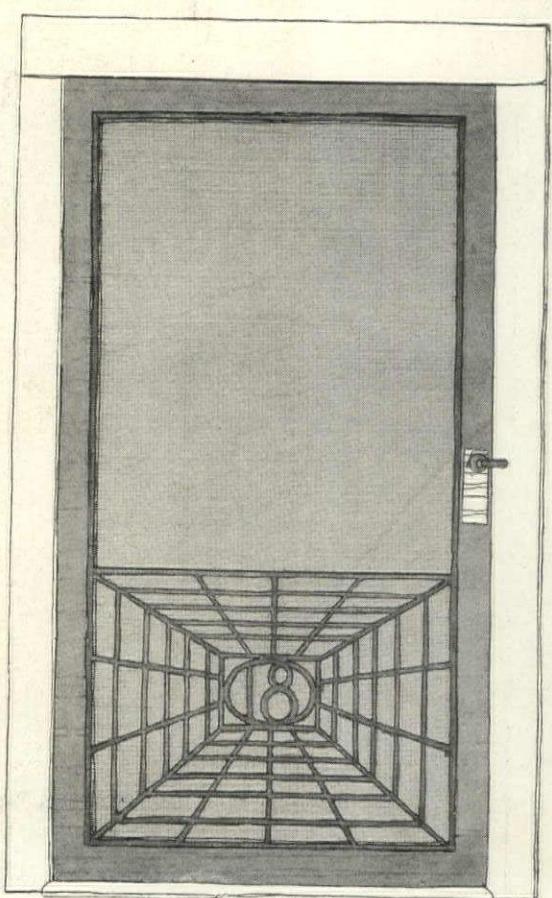
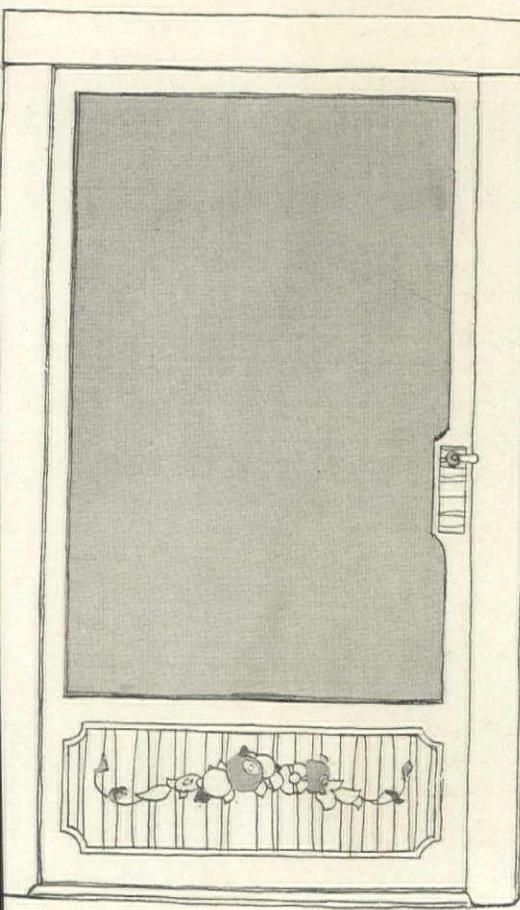
Roll screens are used with either sash or casement windows. The monel metal screen is clamped taut by teeth fixed along the edge and rolls up into a box attached beneath the head board of the window casing or set in the casing itself



Pivot-hung metal frame casement screens are especially made for houses that have fine wood or stone window frames

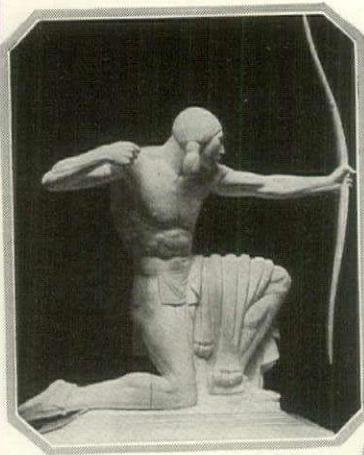
The screen door to the left shows a decorative bottom guard which can be applied to almost any type of stock door

A decorative guard permitting passage of air and giving the house number can be attached to a wooden or metal door



GARDEN STATUARY BY PAUL MANSCHIP

*In Which Archaic Forms Are Modernized
in a Pleasantly Sophisticated Manner*



Standing at one end of the Charles Schwab garden at Loretto, Pa., is this figure of an Indian crouching, just having released the arrow from his bow



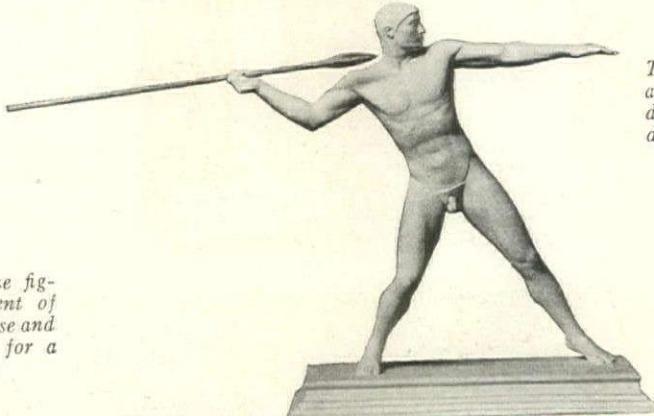
At the other end of the Schwab garden, a companion piece to the Indian, is this pronghorn antelope just struck by the arrow. Both are heroic size



"Day and the Hours" is a sundial in bronze executed for the garden of E. O. Holter, Mt. Kisco, N. Y. Figures of the zodiac encircle the base

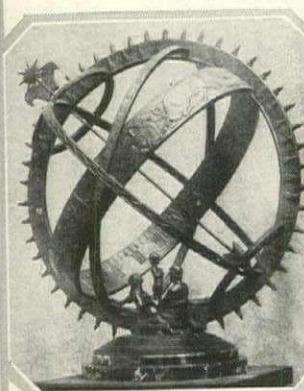


Another figure in the Schwab garden is a sundial of Hercules sustaining the universe. The sphere is enriched with symbolic decorations



The lines of the "Spear Thrower" are obviously archaic, but in small details such as the hair and the decorations, one finds Mr. Manschip's sophisticated touch

"Atlante", a figure 30" high, is designed to give activity to some quiet spot in a garden. A row of dolphins forms the decoration of the circular base



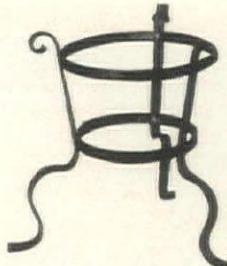
An armillary sphere representing, in the figures at the base, the cycle of life, is a revival of the old form of sundial found both on the Continent and in China



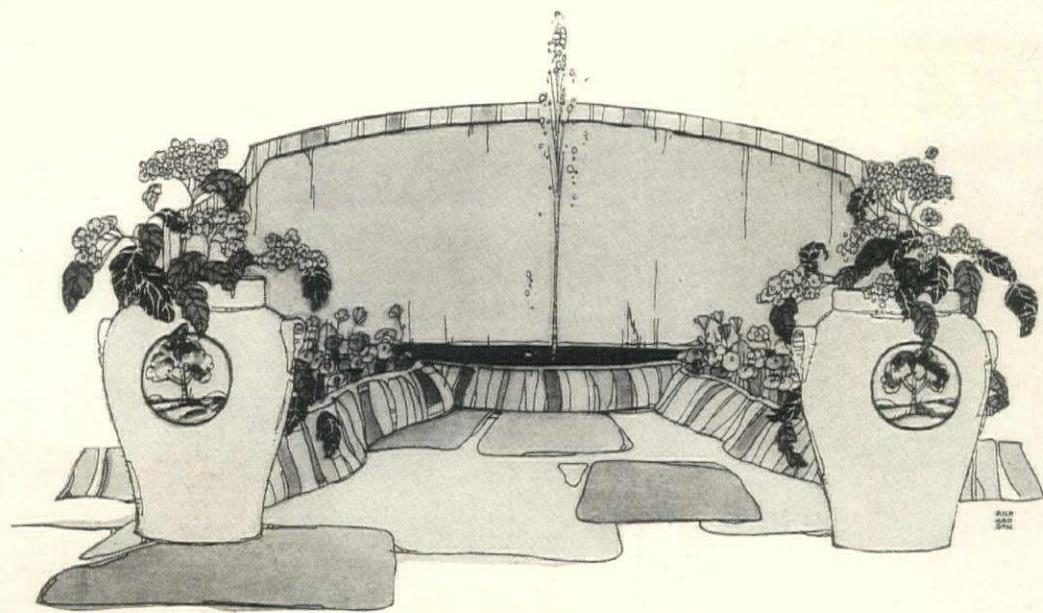
FOR THE GARDEN

WALL and TERRACE

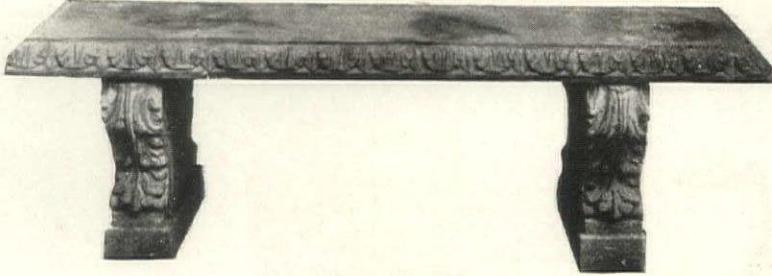
Articles which may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City.



A graceful wrought iron flower stand holds a 12" pot, \$7.50. In a 10" size, \$6.75



The canary yellow Spanish pottery jars, effective for a terrace or doorway, are 18" high. The landscape decoration is in blue and green. \$45 for the pair



A cast stone bench with acanthus leaf carving, 4' long, is \$24. 5' long \$28. In Italian marble \$172

This stone wall fountain complete is \$53. The separate parts: lion head spout, \$10; shell \$25, support, \$18



A cast stone bird bath, in white, gray or buff, is 18" wide and 28" high. \$22.50. 34" wide and 42" high, \$45



An iron garden chair of delicate pattern and durable qualities is painted leaf green. Especially attractive is the lattice design of the seat. \$35

Graceful iron garden furniture copied from a French design is painted a soft green. The side chair is \$35, arm chair \$50, table with 26" top, \$50

June

THE GARDENER'S CALENDAR

Sixth Month



The leaves of the young cabbages should be clipped before transplanting



As soon as the pole beans begin to climb, help them with raffia ties



At the recent Flower Show in New York was a bowl of tulips grown in water

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1. Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.	2. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4" apart. From here they can be moved into the garden later.	3. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.	4. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenic of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.
5. Look out for rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers off the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.	6. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.	7. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.	8. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.	9. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Inter-cropping may be resorted to in many cases with the purpose of increasing the yield.	10. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch.	
12. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.	13. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.	14. It is a good plan to go over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported.	15. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be well repaid by a better crop.	16. Onion maggots are very destructive at this season of the year. It is good practice to top-dress the soil thoroughly with soot to keep the maggots in check. Thorough attention in this matter will be well repaid by a better crop.	17. Now is the time to stop using the asparagus, as there are other vegetables available now to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle.	18. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.
19. Tall flowers such as hollyhocks, delphiniums, helianthus, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.	20. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.	21. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.	22. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying them to their poles. Bush limas should be supported by small pea bushes placed in the row. Such attention repays.	23. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed. Water well before lifting.	24. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to re-establish the dust mulch.	25. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well provided with water and sprayed. These plants will be making growth at this time and forming next year's buds.
26. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.	27. Keep a sharp lookout for aphids of all kinds. If the weather is at all dry, if the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the undersides.	28. It is advisable at this time to take large quantities of chrysanthemum cuttings. These will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long with good sized flowers.	29. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe.	30. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.	31. The flush of life may well be seen thrilling back over hills and valleys; The cowslip startles in meadows green, The buttercup catches the sun in its chalice, And there's never a leaf nor a blade too mean To be some happy creature's palace. —Lowell.	

*N*ow an' ag'in I hear some o' them city folks what has summer places over to the Lake gassin' a spell, 'long 'bout the time the flowers 're in full bloom! Ain't no place that's busier'n an orchard then. First-off, as ye look up into the branches, they don't seem to be a blame thing stirrin' 'cept the drifts o' petals eddyin' off to the east'ard when the breeze puffs up a bit. But direcl'y ye've hunched 'round to git comf'able, an' kinder settled yer head down on a extra soft tuft o' grass, ye begin to notice things. Up yonder in the big crotch is a nest full o' squealin' young robins, hankerin' for their Ma to come back with a beak-full o' worms. On a dead twig at the top o' the tree a phoebe-bird sets, teeterin' his tail an' dartin' off into the air ev'ry minute er so to nif a fly on the wing. Redstarts an' summer yell'er-birds go hoppin' an' skippin' an' singin' 'mong the branches. Bees're ev'rywhere. Yep, an apple orchard's a busy place, but 'tain't the kind o' busyness that gits on yer nerves. Rather, it sets ye to day-dreamin', an' firs' thing ye know, ye don't know nothin' 'cept that ye must've slept a couple o' hours, the sun's so low.

OLD DOC LEMMON.



Proper labeling in the flower as well as the vegetable garden is a great help in keeping track of the plants and planning for the future



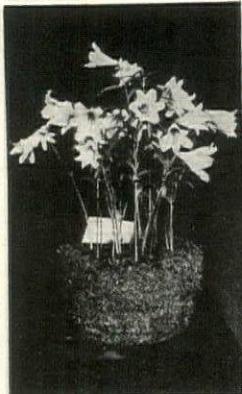
On the main floor of the New York Show were a number of large landscaping displays, F. R. Pierson's among them



The hardy garden pinks are one of the best low edging plants we have



Don't forget to spray the tomato plants against caterpillar attacks



Dwarf Japanese lilies were among the exhibits at the New York Show

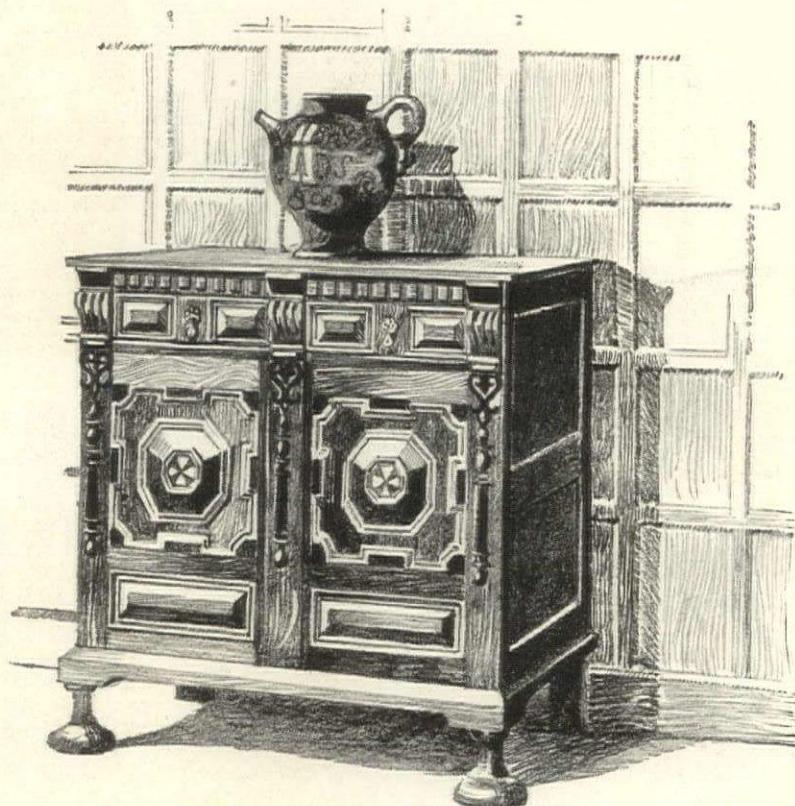


The Larchmont Garden Club won First Prize in the window box competition at the New York Flower Show

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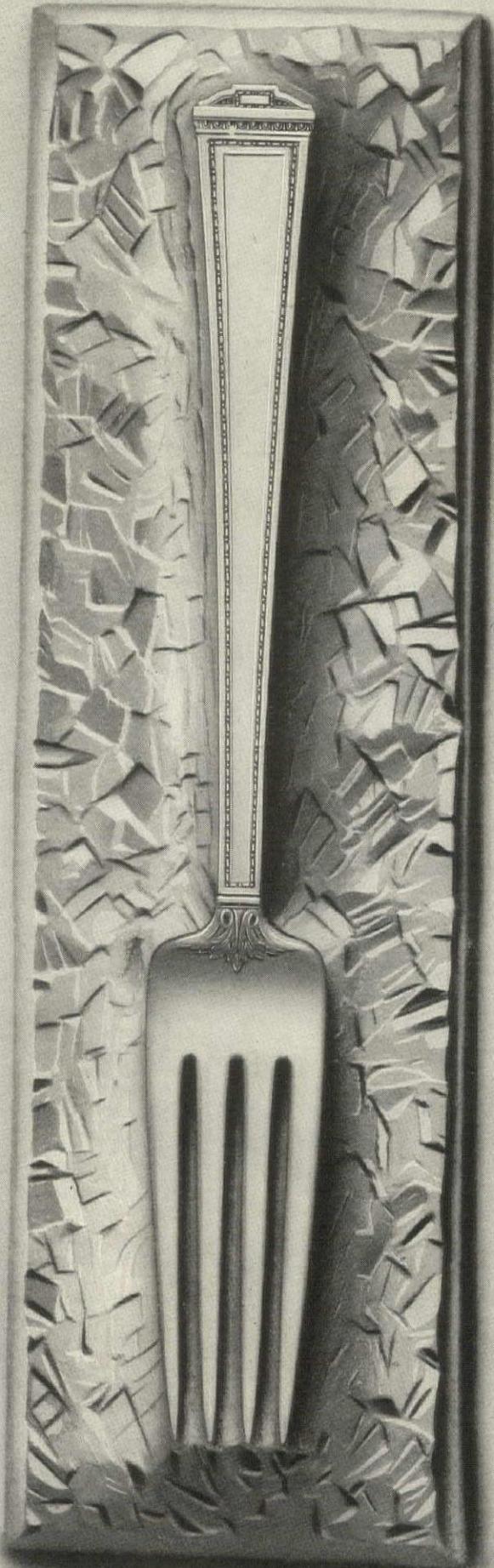
Begun in 1490 by
William Norris
Completed in 1603



This beautiful old English home, rich in its tapestries, paintings and furniture possessed a chest similar to the one reproduced by **W & J SLOANE** with all the interest of detail and variety of woods of the early seventeenth century original.

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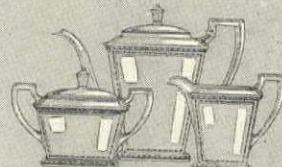
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This craftsman's mark identifies the genuine.

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 INTERNATIONAL SILVER CO. 

Meriden, Conn.

Native Shrubs for American Homes

(Continued from page 52)

Choose for
your Upholstery a
Mohair Velvet

- with colors guaranteed sunfast
- with the beauty and harmony of quiet refinement
- with the luster and richness of silk
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- with first cost more than wool, but value in service and satisfaction far greater.

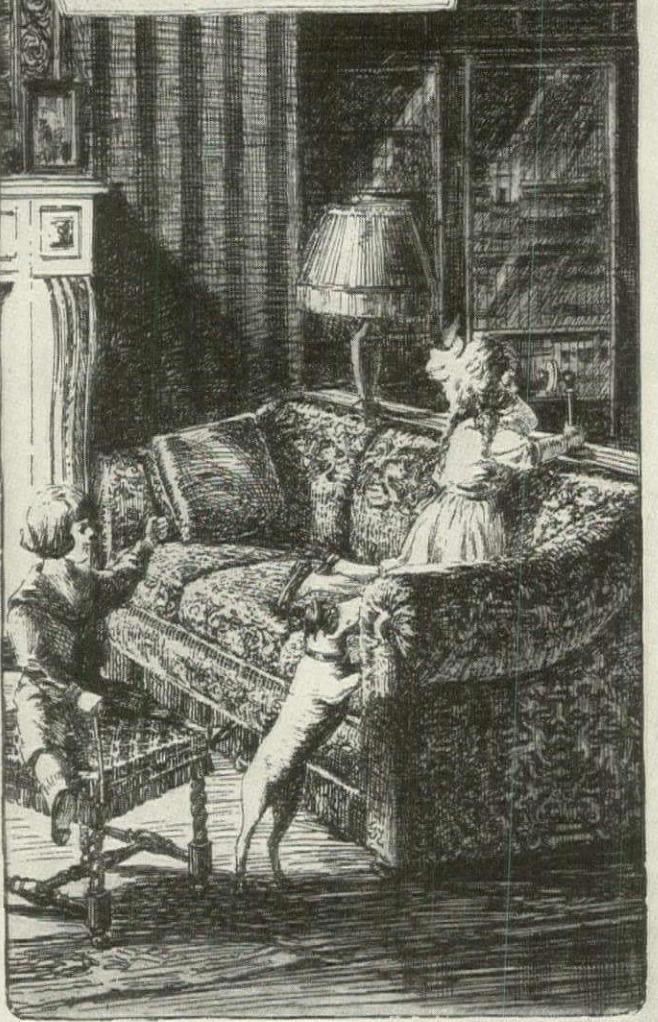
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Made from the lustrous fleece of the Angora Goat. Do not confuse mohair with wool which is much cheaper.

L. C. CHASE & CO. Boston
New York Detroit San Francisco Chicago



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There are a few nurseries which have already foreseen this trend of thought, and have been helping it along considerably by adding new native varieties to their list each year. Some of them have much valuable information in regard to native plants and their uses, which they are giving to the people through interesting and descriptive catalogs. The idea of this article is to introduce and bring before the reader a few of the many shrubs which are native and hardy in this country, especially in the northeastern section of it. These shrubs have wide and varied uses as well as great beauty, but unfortunately they have not been well known, and therefore not widely used.

Perhaps one is safe in saying that Nature has nothing more beautiful or effective than the drifts of snowy white blossoms with which the flowering dogwood (*Cornus florida*) fills the woods in early spring before the leaves are out. And then again after the first few frosts, it tints the landscape with the wonderful touches of gold, scarlet, and crimson of its leaves and berries, which last until spring. There are few things which are as decorative the year 'round, so hardy and so widespread in our woodlands, and so little used and appreciated. The dogwood which we see growing in the woods is very beautiful, but even so it is not at its best, for the other things crowd it and shut out the sunlight. When it is moved into the shrubbery or planted as a specimen it develops and rounds out into a perfectly formed small tree with an abundance of bloom.

Another member of this family, and one with much the same characteristics, is the Japanese dogwood (*Cornus Kousa*). This, while not a native, is very hardy, and gives a longer period of bloom than its American cousin.

Shrubby Cornus

The above mentioned *Cornus* are small trees. A larger share of this family is of shrubby growth. These have practically the same characteristics in coloring and leaf habit, but the flowers are not as showy. They serve as admirable "fillers" in the shrub border, or as plant material for moist and partially shaded places. Their bright stems and brilliant berries are welcome additions to the scene in winter, as they show up wonderfully well against the somber background of leafless bushes, evergreens, or in the snow. Silky dogwood (*Cornus sericea*) has flowers in flat, close clusters in June, which are followed by a blue fruit. This shrub grows well in moist situations, which is also true of the red osier (*Cornus stolonifera*), which also has brilliant stems in winter, and the peculiar habit of spreading into clumps by means of sending out long, wand-like shoots.

Red is the most cheerful color in winter and this is the color of the stems of the red-twisted dogwood (*Cornus alba*). The *alba* refers to the fruits of this plant, which are white and interesting against other foliage in winter. The stems of this shrub are more red than those of the red osier because there is an absence of purple which the former possesses. An interesting thing in these red-stemmed shrubs is that they lose this color in summer, when the stems are bright green, but as soon as the leaves begin to fall the red returns. *Cornus sanguinea* sounds more red, but this also has a large amount of purple in it; however, it is a good grower and an interesting shrub to plant.

The panicle dogwood (*Cornus paniculata*) has very showy blossoms in small, loose, cone-shaped clusters in May and June, followed by white berries the size of a pea on scarlet stems.

Another family of native American plants which are suited and adaptable to nearly every garden are the viburnums. No garden is complete without them; in fact, hardly any garden is without them, for the popular snowball or the Guelder Rose of the English garden belongs to this tribe, as do also the snowberry, coral berry, and bush honeysuckles.

The viburnums are valuable for their thick leaf-masses, their pleasing masses of creamy white bloom in spring, and their interesting berries in the fall and winter. They serve as good fillers, as screening material in the border, they grow as well in shade as they do in sunlight, they will adapt themselves to moist places, and with their fruits they attract the birds in winter.

The flowers of these shrubs are interesting. They remind one of a hydrangea bloom gone wrong. The outer ring of flowerets is composed of large showy ones, while the inner rings are formed of smaller flowerets which do not appear to be fully developed. The large showy ones serve as advertisers and attract the insects. This advertising idea has been carried to the extreme in the case of the snowball, and that is why the blossoms of that shrub are so large and showy—they are all developed.

The snowball is the developed form of the common high-bush cranberry (*Viburnum opulus*), which grows from 3' to 10' high, is very handsome in leaf-mass, and has attractive scarlet fruit which is often used as a poor substitute for the cranberry.

Dockmackie or maple-leaved viburnum (*Viburnum acerifolium*) is a shrub 3' to 6' high, and resembles a young maple sapling. It grows very well in shade, as it is a native of the woods. In the autumn its foliage turns to a brilliant crimson, while its fruit, which is at first pink, turns to a dark purple.

Arrow-wood (*Viburnum dentatum*) is very widely used as a filler and as a mass planting in moist shady places. The leaves of this shrub are deeply indented, while the stems are long, arrow-like shoots. In fact, this was one of the best sources of arrow material for the Indians. It grows from 5' to 15' high and has a blue fruit in the fall.

Wither-rod (*Viburnum cassinoides*) which blooms in May, is followed by a pinkish fruit which slowly turns dark blue, is persistent through winter.

Nannyberry (*Viburnum lentago*) has a very abundant bloom of white in May and a pleasing blue fruit in October. It grows from 5' to 15' high.

There are a number of other varieties in this family, but they do not have interesting enough characteristics to place them in a very favorable position as plant material.

The Sumacs

Still another family of native material which has long gone begging in foreign countries is the sumac. The American landscape would lack a great deal if we did not have the brilliant flashes of gold, scarlet and crimson of this shrub. It grows luxuriantly along our country roadsides and in our thickets. It prefers the sunlight but is not partial as to soil conditions. It makes a good variation in height among the other shrubs in the border; it gives a change of color, and also adds as a valuable plant in screen plantings.

Perhaps the best known of this family is the stag-horn sumac (*Rhus typhina*) for this variety grows most common, and its large spikes of scarlet, velvet fruit in the fall make it noticeable even at a distance. This plant has been known for its utilitarian qualities rather than for its landscape effects for a long

(Continued on page 70)



The Story of a Friendly Little Shop



Told again on the occasion of "The Gift Shop of Fifth Avenue" entering its new shop on the south-west corner of Fifth Avenue and Thirty-ninth Street, diagonally across from the Union League Club.



SHOPS, as they grow large, often lose in their growing, the personality which has been responsible for their first success.

So the story of Ovington's and of its new home is told here to show to you something of the spirit that pervades the place; to display, if we can, the personality which has been undisturbed by growth—the unique character which makes Ovington's so outstanding.

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It was a young shop in those days—back when Polk was President, but it displayed, even then, the same two characteristics through which it has grown and grown.

First—charming things at sound values

In those days money was dear and goods were cheap, and the housewives of the day were thrifty.

And had Ovington's been founded upon any other than the principle of substantial values, it would, then, have withered before it bloomed.

But wither it did not. Grow it did. And the judgment of what was charming and unique, combined with judgment of good values, has made it grow and grow throughout the years.

Always, too, it was a friendly little shop—a shop where no haughty attendants urged its

patrons to buy; a shop where hostesses of three generations felt free to come, to compare and to consider.

The shop grows: The spirit remains unchanged

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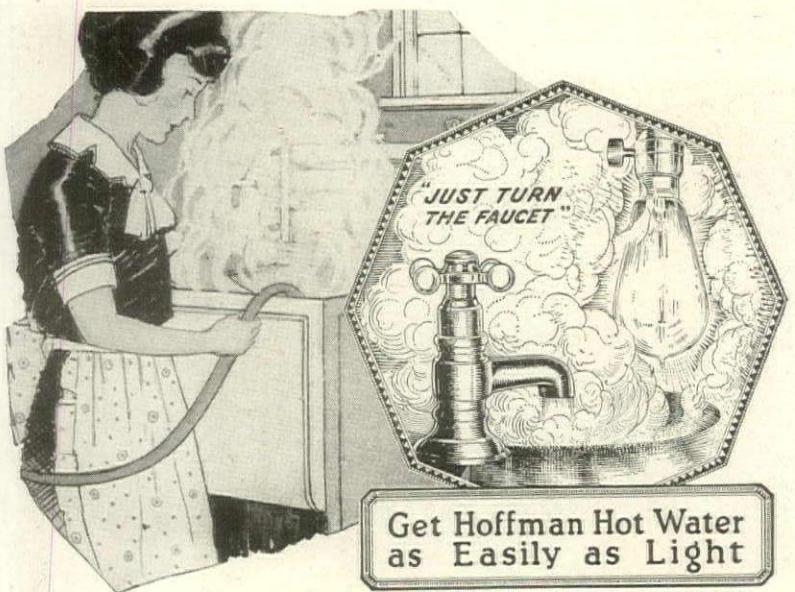


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Native Shrubs for American Homes

(Continued from page 68)

time. Its long branches serve to make quills to run sap through in the maple sugar orchards. The berries, distilled, make an effective gargle for sore throats, while the wood makes a yellow dye.

The smooth sumac (*Rhus glabra*) is a smaller shrub with dense pyramidal terminal clusters of flowers in June and July. It grows from 3' to 5' high and in autumn its leaves turn a very brilliant scarlet.

The dwarf sumac (*Rhus copallina*) is also called shining sumac because the leaves are bright and reflect the light. It grows from 3' to 5' high and serves as a good edger for the larger "leggy" shrubs. The stems between the leaves have a peculiar winged effect, which with the constant changing in foliage and blossom makes it an attractive shrub for the border.

Another interesting member of this

tribe is the sweet or aromatic sumac (*Rhus aromatica* or *Canadensis*). The leaves of this plant when crushed give off a pungent odor which is not unpleasant. It grows from 2' to 6' high and also serves as a good edging shrub for the front of the shrub border.

One of the reasons why the sumacs have been slow in finding favor is because they have a black sheep in the family, a poisonous member, poison sumac (*Rhus vernix* or *venenata*); but this can be easily distinguished from the stag-horn and the smooth sumacs because they have indented and uneven edges to their leaves, while the poison sumac has a smooth and entire leaf. It can be distinguished from the shining or dwarf sumac by the absence of the winged stems between the leaflets. The aromatic odor from the aromatic sumac also serves to mark that.

The Past and Present Use of Mirrors

(Continued from page 51)

on the wall. They should never be used independently but always in connection with some other decorative scheme such as a low table, a chair, or possibly a chest, placed directly underneath the mirror and covered with a bright scarf. On either end may be set candlesticks or bright china ornaments, while as a central feature a colorful bowl filled with flowers is most artistic.

Mirrors, regardless of their placing, should be in sympathy with the architecture, hangings and furniture of a room, although they need not be of the same period. It would, of course, be out of place to hang a first era mirror on your living-room wall if Louis XV period furniture prevailed. Rather would you turn to a more elaborate type such as the late Renaissance or Chinese Chippendale designs which show elaborate gilt carving.

We have grown to feel that the only proper place for a decorative mirror is over the mantel, but here again we err, for although this spot is admirably adapted for this treatment, yet other parts of a room also lend themselves to its charm. Often we find them hung in pairs on the same side of the wall just above a table or with pictures between them. Again, sconces are so used in conjunction with mirrors that it is almost impossible to think of one without recalling the other—the light playing on either side of the surface brings out charming compositions which would otherwise have been lost.

In the library, if it is finished in dark rich woodwork, the looking-glass should

be framed to stand out conspicuously against the dark background. A mahogany frame would undoubtedly blend into the wall treatment and therefore it is better to utilize a gilt or other frame that will catch the eye pleasantly as one enters the room.

The dining-room lends itself more than any other to varied suggestions. For the white paneled wall the mantel mirror is charming, more especially if it is balanced on either side by brass sconces. Mantel treatment is the most effective in this room, as it reflects the table, its setting, and the guests. Should an English style of architecture prevail, gilt, bright-colored, or polychrome frames are more suitable.

Many mirrors can be used attractively in the chamber, the dressing table one being the most prominent. The triple mirror is generally used for this purpose; although a most unique idea is the use of a four-sided mirror without framing, the advantage of which is that when seated in front of it one is able to obtain a front and back view at the same time. Then, an over-mantel mirror is charming in this room if so placed that it catches the sunlight as it glimmers through the curtains, or pictures the waving branches of trees, the blue sky, or possibly the moonlight on a soft summer night.

So mirrors form a little field of their own, and combine so many interesting features that we have grown to feel that as careful attention should be paid to their purchase and placing as to the hangings, rugs and furniture.

The Gladiolus, a Super-Flower from Africa

(Continued from page 40)

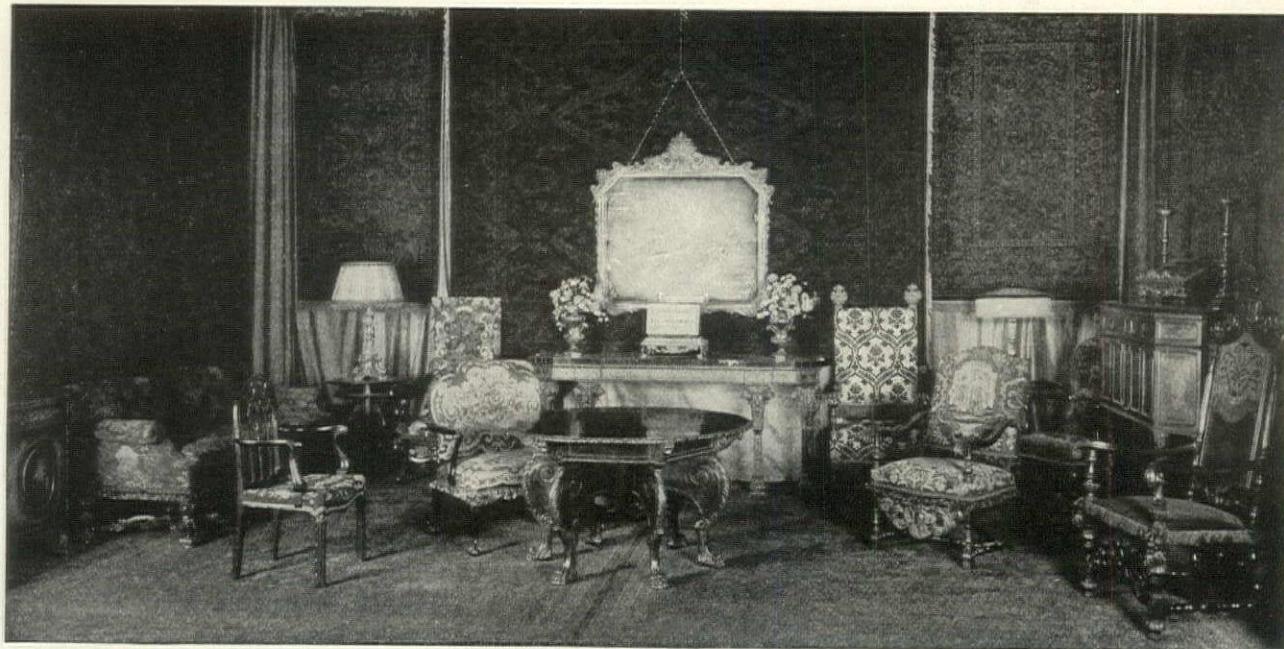
lavender garden. Mary Fennell, a pinkish orchid, would also be safe in a garden of phlox, veronica, platycodon and their July friends.

If, on the other hand, the rosy pinks have been excluded from the garden, much gayer combinations are possible. A group about which I am personally very enthusiastic is headed by Gil Blas, a deep salmon with individual sprays of extreme beauty. Niagara, a pale creamy salmon; Loveliness, a more ruffly version of Niagara with a slightly pinker tone; and Schwaben, a glorious flower stalk of big, pale yellow flowers, make a combination which is the especial delight of those who like a golden range of color. This group planted so as to bloom with the lavender *Echinops ritro* and the deep blue purple of Mr. Huebner's single petunias, with rose Lady Hillingdon and the creamy sprays

of thalictrum woven all through the border, are like old lace and amethyst kept from languishing by the hardy loveliness of the gladioli. Schwaben, with the slight, graceful Iris Spray, a gladiolus having the pale bluish purple of Spanish iris, is again a delightful combination. Schwaben in any case is a kind of super-flower—a big, pure, cool yellow stalk whose color never seems quite real. Its cold yellow solidity is the best sort of contrast for the delicate loveliness of Iris Spray. Nursery catalog enthusiasm is difficult to avoid in describing one's favorites, for no true flower lover knows the meaning of restraint. Indeed, adjectives are not plentiful enough nor sufficiently varied to last out a gladiolus description of any length.

On the subject of reds, however, there

(Continued on page 72)



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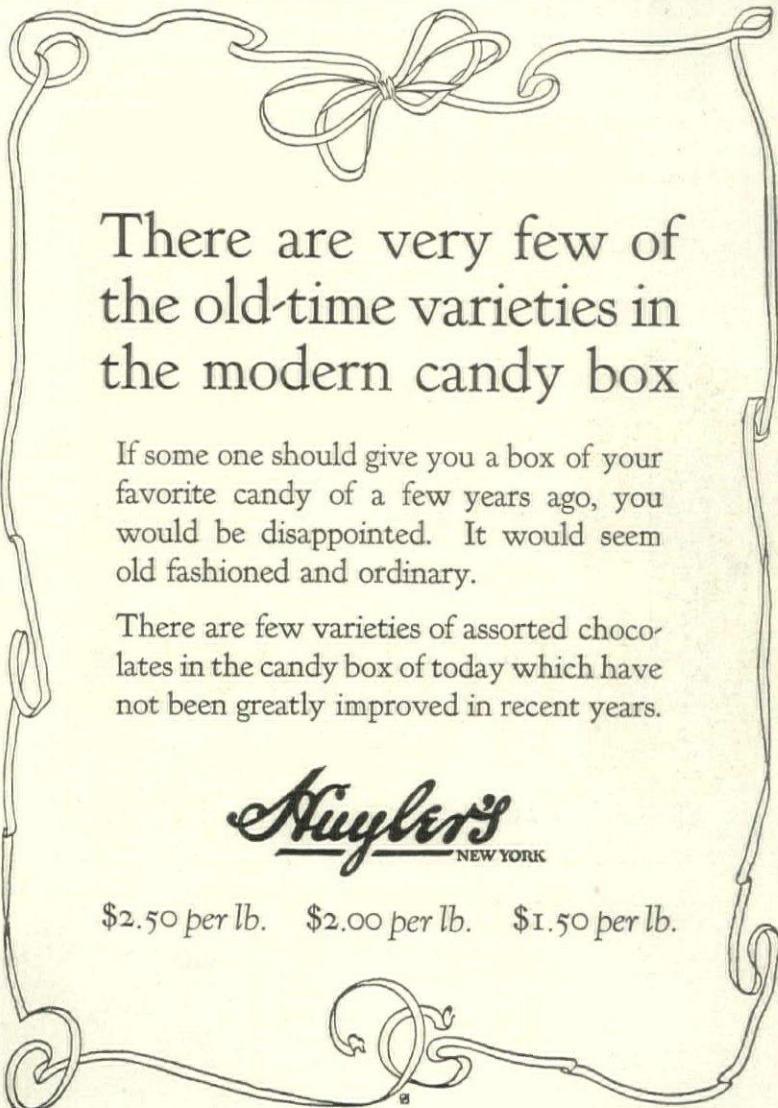
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The Gladiolus, a Super-Flower from Africa

(Continued from page 70)

is no temptation to be lavish, though the form of Cracker Jack, and its clear, fine color, almost persuade one to create a setting for its exclusive use. With Mrs. A. C. Beal, a white flower with a red tongue, or with Willy Wigman it would be excellent. Indeed, one of the best gladiolus plantings I ever saw was on a vacant lot in Chicago where were great masses of cosmos not yet come into bloom, and piercing the soft, indeterminate mass of their foliage, the flame-colored spikes of Mrs. Francis King.

Reds after all are not to be dismissed with a word. Prince of India, a mottled red and purple, makes an extremely interesting combination with the orchid Mary Fennell. It is oriental in character, and needs, like the other reds, to be isolated.

The planting of gladiolus with cosmos brings up the point of supplementing crops which flower at the opposite ends of the calendar from the ones mentioned before—namely, the fall-flowering plants. Gladioli planted early near the chrysanthemums, the Japanese anemone or the late monkshood, will supply mid-summer flowers in a space which without them it would be hard not to regard as lost during all the first part of the summer.

If near these autumn flowers are planted clumps of aconitum, Sparks variety, which blooms in July, its glistening jewel-like caps will be lovely with the solid mass of the salmon gladiolus Gil Blas or the coral Halley, with a late white phlox like Independence to lighten the contrast.

A later summer group, one smaller in scale, are the primulinus hybrids in all shades of salmon and orange, masses of feverfew and the clear little blue annual verbena, as an edge. If one can contrive to have with this a few belated larkspurs with their blue—priceless in midsummer when the garden has turned to lavenders and purples—so much the better.

The primulinus hybrids are compara-

tively new; somewhat lighter and more delicate in form than the other gladioli and for the most part ranging in color through the salmons and apricots to orange and even bronze. There is no such thing as a poor primulinus, and one buys a mixture of the seedlings with the assurance that they will all be lovely.

For the first of September these may be planted near *Salvia azurea*, whose blue delicacy needs the foil of a coarse mass of color near it. Schwaben ageratum is very good with the blue of the salvia, or it may be replaced by Yellow Prince which is deeper in color and not so magnificent in form. By this time all the snowberries have swelled on their long bending stems, and their waxy whiteness is pleasant with the salmon primulinus combination, or with the second blooming of larkspur—a particularly handsome combination whose beauty does not suffer by the addition of yellow and orange gladioli, or the coral pink of Hally.

A group which embodies the magenta-yellow-blue color scheme with which gardeners have been playing the last few seasons, is blue salvia, gladiolus Sunrise, buddleia in the background, with gladiolus Baron Hulot contributing a rich purple note. And another which gladiolus Hortense supplies the magenta note (not that we have to search far to find this troublesome hue!) Hortense, the delightful cream phlox Drummondii, and the blue annual verbena.

The very best way for a novice to familiarize herself with varieties, without having to go to all the trouble of planting and waiting for results, is to write for several boxes of cut gladioli which the growers will send for a nominal sum during the season. Each variety is carefully labelled, and one may study the crisp flower stalks in this way and arrange compositions with the flowers in the garden, making up recipes on the spot for combinations to plant at other season.

Ostracize the Fly

(Continued from page 61)

Your screens should be: (1) Simple to manipulate, should pull up, lower, raise or thrust out, easily and happily, and should be simply removed for storage if necessary and uncomplicatedly re-applied.

(2) All the hardware should be inseparable from the body of the screen—that is: catches, bolts, locks, etc.

(3) All the metal work should be rustless and adapted to the region in which you live.

(4) Frames must be rigid and wire cloth taut, well fastened at every point in the frame, not sag, and be rigid.

(5) Wooden frame screens must be of kiln-dried, seasoned wood, and when expedient, of hard wood.

(6) Renewal of wire cloth must be a simple matter without an armory of fancy tools.

(7) All should be neat, attractive, matching the window, door or porch trim where they are placed.

(8) They must be a pleasure to use, not limiting the use of the window or door screened, nor breaking the back or arm when in use.

Screen frames are made of metals and of wood. Due to the architectural design of some windows or doors it is necessary for a wood frame to be used, and for the same reason it is often wiser to use a metal frame. Wherever metal frames can be used they are the best to buy, as they will stand up longer, and, if the best be bought, they will

need less renovation, as they can be made rigid at only half the width of the wood screen. Furthermore, you get more ventilation than you do with the wood-framed screen. Of course, you want air and as much as you can get of it; therefore the narrower the frame the more perfect the screen.

The metals used in frames are pretty much up to the quality of your screen maker. They are to be had of bronze and various concoctions of bronze dependent on the patents of your purveyor; of brass finish, copper finish, steel enameled; steel painted; steel grained to look like the wood trim, steel galvanized and steel regalvanized; monel metal.

To be honest, there are two better classifications of screens: those that are rustless and those that are not.

Monel metal is used for seashore houses, as the salt air does not corrode or corrupt it. Variations of the bronze screen are also adapted to seashore use.

The painted steel screen has to be painted over and over again to keep it from rusting and wearing out. The galvanized screen is practically rustless and the regalvanized is quite positive an insurance against rust.

Be sure that when you buy a bronze frame it is not simply a bronze steel frame. Steel invites rust, and the way to have a rustless screen is to make steel an absentee or galvanize it.

(Continued on page 76)



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—Showing

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Even the children's vivacity and buoyancy of spirit make but dull and uninteresting pictures when the action is lost. Yet, as her babies—always "babies" to her—mature into young men and women, Mother would experience a quiet rapture to be able to treasure up their childish frolics and revel in their memories.

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The Loudon Adjustable Flower Stand

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The above picture shows a Boston fern held at an angle of 45° facing the room for decorative effect. This stand enables the growing plant to be adjusted to the best possible position to obtain sunlight and a uniform growth. Especially designed for growing large foliage plants in residences and sun parlors. It is an ideal stand for your porch.

Send for booklet showing the many uses of the Loudon Stand and prices.

Marietta Hollow-Ware and Enameling Co.
Marietta, Pennsylvania



A
"FISKLOCK"
HOUSE

F. O. Zenke
Owner
D. J. Baum
Architect

Here You Expect "Fisklock" Brick

Obviously a high standard was set for this home. You easily imagine a beautiful interior, for the structure is so substantial, so permanent, so enduringly beautiful, and fire-proof.

But unseen, the multitude of "dead-air" cells in the "Fisklock" wall add to the comfort in summer and make it easier to heat the house in winter.

And the inside of the brick wall is of the same high quality as the face for every "Fisklock" brick is a header, extending to the inside.

That there was a saving in first cost is known to all who realize that a "Fisklock" brick is equivalent in size to a face brick and a common brick—only about half as many units were handled.

The labor saving is so great that the architect speaks volumes when he says of this brick: "It's not what brick costs per thousand, but what it costs in the wall."

HARDONCOURT-
FISKE PATENTS



FISKE & COMPANY, Inc.

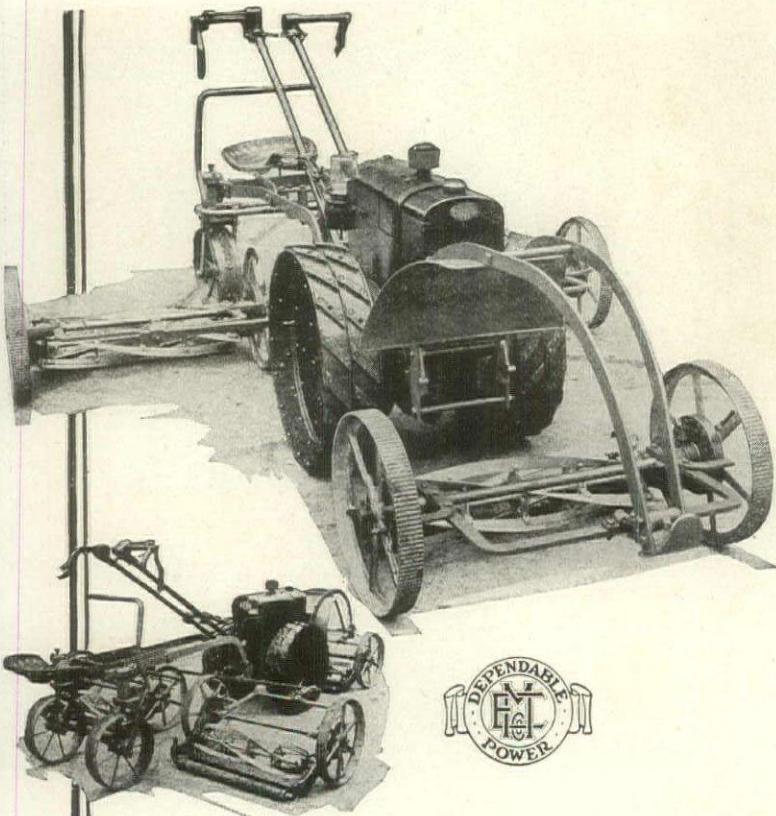
BOSTON, MASS.

New York Watsontown, Pa.

"Tapestry" Brick
REG. U. S. PAT. OFF.

Face Brick

Fire Brick



Superior Work From a Successful Machine for Suburban Homes and Estates

Any man who knows anything about gasoline motors, can operate the Utilitor Mowing Outfit with ease.

This outfit is especially suited for work on country or suburban places which vary in size from an acre on up to the largest estate.

Everything about the Utilitor unit has been designed to make it practical and safe to use in fine yards and gardens.

The machine is controlled with ease and precision.

A foot control and a double clutch power control enable the operator to negotiate close to flowers, shrubbery, trees, fountains and walks without endangering the property.

The machine we are selling now—the NEW model—has some features that no other machine of this type possesses.

One of these features that is especially applicable to the Utilitor as a mowing unit, is the speed governor.

This device keeps speed constant under different loads.

When tall grass or sudden grades are encountered the carburetor opens in proportion to the load and the speed is thereby maintained.

From the standpoints of first cost and operating cost, the Utilitor outfit has no superior. We are able to make one of the best mowing outfits in the country for less money because cutting grass is only one use for the Utilitor.

We would suggest that you see our dealer and let him explain the advantages of this machine. He will be pleased to demonstrate without obligating you. Really, the machine in actual use will surprise you by the wonderful way in which it performs.

The name of our dealer will be sent on request.

PROMPT DELIVERIES

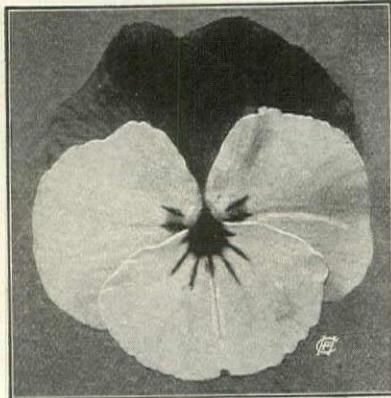
MIDWEST ENGINE COMPANY
161 Martindale Ave., Indianapolis, U. S. A.

MIDWEST
Dependable UTILITOR Power -

Exclusive!

1. A New Tufted Pansy (Pansy Violet) (Lord Beaconsfield)

Has the combined perfume of the pansy and the violet. The color of both upper petals is dark purple—pansy-violet—a very beautiful color. The three lower petals are pure white, shading into creamy white toward the edges. This combination of colors is very effective. Unlike the pansy, this will bloom all summer, and holds its size, even during the hot summer months. Pkt. 50 cts.



LORD BEACONSFIELD PANSY

2. Fringed Moonpenny Daisy

A beautiful white perennial Marguerite with plume-shaped laciniate petals on long stems; superb for cutting. Pkt. 50 cts.

3. New Siberian Hardy Wallflower

This exquisite new variety fills the long-felt want for a really hardy Wallflower. It will survive our severest winters and is a plant of great beauty with its gorgeous orange flowers and shining dark-green foliage. Grows about 15 inches high, branches freely and blooms the whole season. Pkt. 50 cts.

ALL THREE FOR \$1.00

Don't

wait until July to sow your Hardy Flowers—start them now. You take advantage of better soil moisture, get better germination, stronger plants and many more flowers than you would if you delay. Our Book for Garden Lovers (25c) is sent free with above \$1 collection.

Schlings' Seeds

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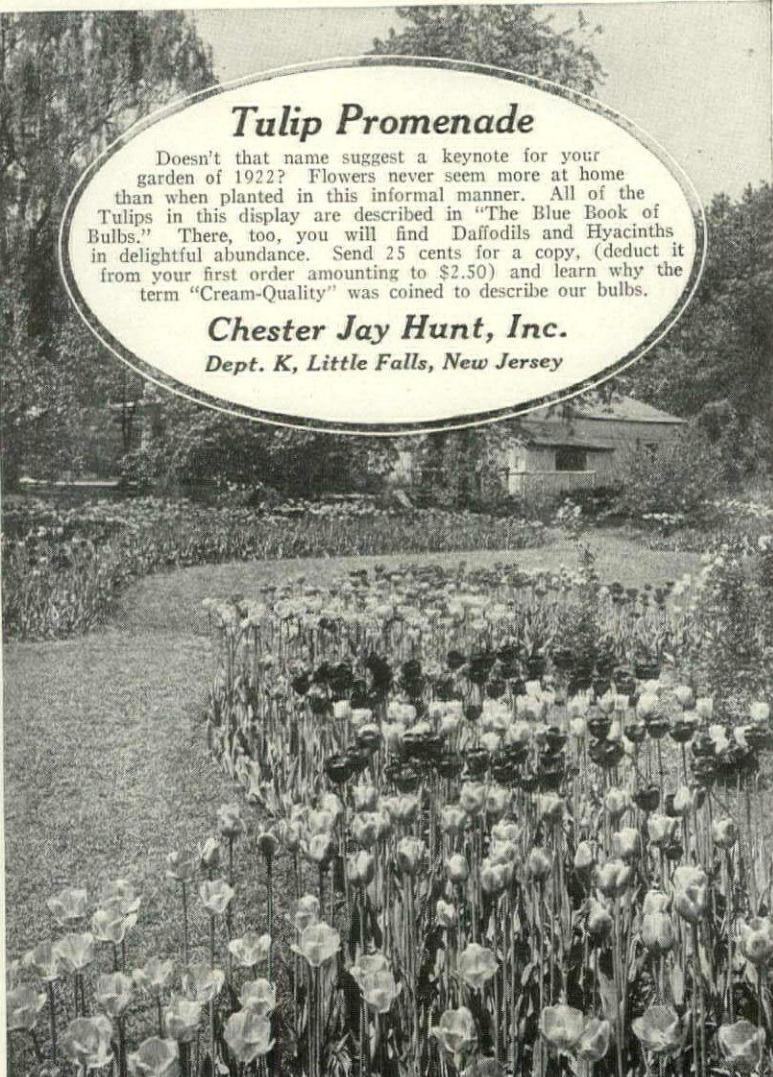
New York City

Tulip Promenade

Doesn't that name suggest a keynote for your garden of 1922? Flowers never seem more at home than when planted in this informal manner. All of the Tulips in this display are described in "The Blue Book of Bulbs." There, too, you will find Daffodils and Hyacinths in delightful abundance. Send 25 cents for a copy, (deduct it from your first order amounting to \$2.50) and learn why the term "Cream-Quality" was coined to describe our bulbs.

Chester Jay Hunt, Inc.

Dept. K, Little Falls, New Jersey





Booth Tarkington, Owner,
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Frederick Wallck,
Architect.

June Air in December

Think what it would mean to you next winter to have the air in your house as fresh and sweet as it is now. It means *exactly that* to thousands who have installed Kelsey Health Heat.

The Kelsey is a Warm Air Generator, entirely unlike the ordinary furnace. It is built with a series of zig-zag tubes, which send—not a small amount of hot air, but—a large volume of warm air into every room in the house.

And the Kelsey Humidifier adds just the right amount of moisture, so that you feel the warmth at a moderate temperature.

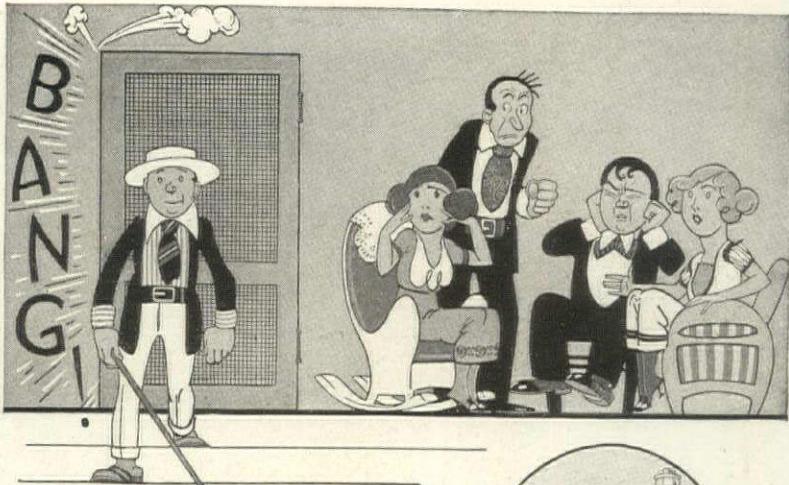
If you are about to build a new house, or if your present heating plant needs renewing, let us send you full information about Kelsey Health Heat.

THE KELSEY WARM AIR GENERATOR

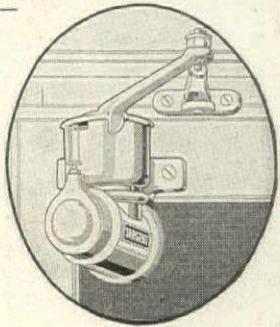
237 James St., Syracuse, N. Y.

New York Office
521-K
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Boston (9) Office
405-K
P. O. Sq. Bldg.



Screen Door Music



SLAM! BANG! Every time your screen door slams it leaves its imprint on your nervous system. Slam! Bang! All summer long. Day in, day out.

Don't go through this experience this summer. Treat your nerves right. Put a Sargent Noiseless Screen Door Closer on your doors and enjoy the quiet and calm of the drowsy summer evening.

Use them on other doors too. There is the coat closet in the front hall, the downstairs lavatory door, the bathroom door, the pantry door, the kitchen door, the basement door and others, in the home and at the office.

Doors equipped with Sargent Noiseless Screen Door Closers shut quickly, gently and quietly, without rebound, which means less wear on doors, locks and hinges; more order and dignity in the home.

Sargent Screen Door Closers are easily attached. They are sturdy and dependable, like all Sargent Products.

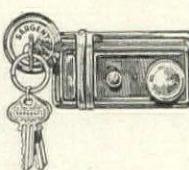
If not at your hardware store, write us for descriptive folder and the name of our nearest dealer.

SARGENT & COMPANY
Hardware Manufacturers

31 Water Street

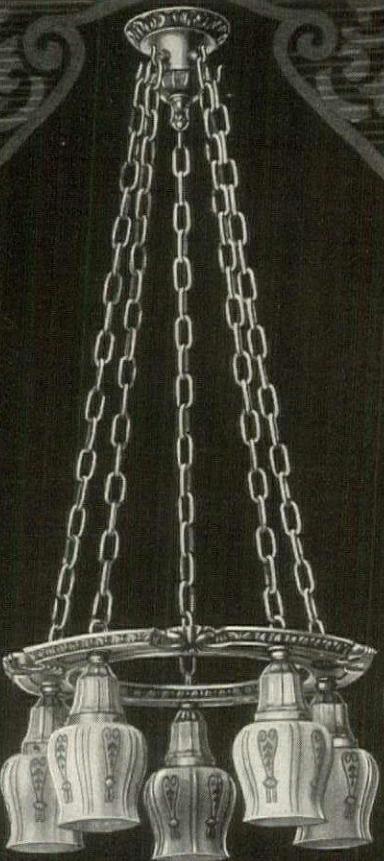
New Haven, Conn.

Sargent Day and Night Latches



Add security to quiet by installing Sargent Day and Night Latches throughout the house. Linen closets, clothes closets, basement, attic and other doors should be protected as well as outside doors.

SARGENT
LOCKS AND HARDWARE



MILLER

Lighting Fixtures

These MILLER fixtures are made from improved, indestructible MILLERMETAL, which is of superior quality and takes a remarkable finish.

The prices quoted represent remarkable values for high quality fixtures.

Even if you are not contemplating a new house, these fixtures will "dress up" an old one.

They can be seen at all Miller dealers. Write us for name of nearest one.

No. 72, 5-light Fixture, \$24.50
West of Rocky Mountains, \$26.00

No. 712, 1-light Bracket, \$6.75
West of Rocky Mountains, \$7.50

Finishes: Venetian and Gold, Verde and Gold—for living room. Silver and Black for dining room.

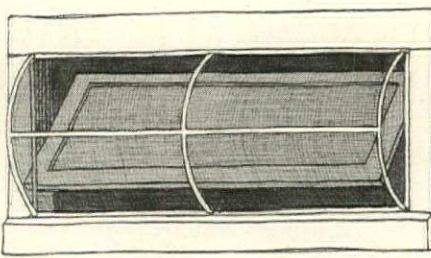
Prices do not include glassware, bulbs or installation

Edward Miller & Co.
Established 1844
Meriden, Conn.



No. 72

No. 712



The hood screen solves the problem of screening pivoted windows in transoms and cellars

Ostracize the Fly

(Continued from page 72)

All the hardware must be of non-rusting metal. No doubt, as soon as the rustless steel is on the market in large quantities, screen men will be using it instead of galvanizing, painting, etc., and using it and bronze and monel metals for hardware.

Some Details

The corners in the metal (and in the wood frame as well) have to be of exquisite workmanship. The best types have no screws or rivets or plates or projections of any sort, yet are of a perfect interlocking or welded construction and hold the screen cloth at every point with infallible tenacity.

There is no aperture so shaped that it cannot be framed in screens by the ablest screen makers. In the case of the metal screen the bent work is really a work of art, in that they are not puckered or pinched, but are *sans* humps, *sans* bumps, *sans* everything but beauty, rigidity and conformity to conditions.

Every screen manufacturer has his own scheme for fastening the screen cloth firmly in both metal and wood frames. The idea is that the cloth must not sag in the frame, on the largest openings in doors or windows, porches, etc., that when either whacked by the children or inadvertently struck by adults, the cloth will remain taut and rigid and stay in place in the frame.

The tubular metal frame in this connection seems the most logical metal frame. It is lighter and as strong as the other types of metal frames. It is so admirably contrived that the cloth can be removed without an extra tool and the springs and slides can be very conveniently and admirably fitted.

The tracks or slide upon which the metal frame works must be a slide and not a series of sticking points. This means good workmanship.

Another advantage the metal frame has over the wood frame is that it does not need the disfiguring hinges; if hinged, it can be hung on the pivot hinge which leaves no scar, and is inserted in the casing of window and leaves no trace. When it is to be taken down for the winter it is simply lifted out—no pins to come out of hinges and no unscrewing.

Varieties of Metal Screens

The type of screen is of course dependent upon the kind of window or opening you have to screen. The usual types are: sliding and rolling, casement and stationary.

The sliding screens are usually used on the double hung window and slide on a slide. The best slides are of metal backed by wood. A double hung window can be screened by a single screen or a double one, dependent on the wish of the purchaser. The double slide is necessary, of course, in the case of the double screen.

In this connection it is interesting to note that there is a new type of window lately on the market that arranges in the head of the window a space into

which not only the screen can disappear but the window itself, and be out of the way. This of course allows for a completely open window even more than the casement.

The pleasure of the slide screen is in the fact of its sliding and not catching in a series of struggles to make it work.

Springs and tubular grooved frames complete this type. If the springs get out of order in a tubular grooved frame they can easily be taken out and restored without special tools. They are protected also from wear and rust and made so as to withstand atmospheric ravages. A safety device should be provided to prevent the spring from accidentally disengaging itself.

If the screen is hung inside the window, one hand lift is sufficient. If it is hung outside it is well to have another on the inside to be of service when removing them for winter storage.

Rolling Screens

The acme of screen perfection is attained in the rolling screen. At present this type is creating the interest it deserves, as it is adapted to every kind of window and can be kept on the window throughout the year.

The screen is of metal and rolls on a roller like a window shade; it is of simple construction, durable and non-rusting. It is light and rolls with great dispatch. Some of these shade-like frames can be raised and lowered at any point on the window frame; they are rigid, do not sag on the broadest of windows and are equipped with non-rusting metal, and are either monel or bronze in fittings and framing. The track in which they slide is a non-rusting and holds the screen well in place. The screen cloth is of the best mesh and is tightly fastened at every point in the frame.

The fact that these screens are inside the window leaves them free from the ravages of the elements, which is a great point in their favor. Some of these screens are supplied with a cord just like a shade and that pulls up and down the same way. Some of the roller screens have employed zinc on exposed parts, and this is a rust preventive. The same brand employs waterproofed fabric less expensive than metal, also bronze, copper and monel metal.

One especial type of rolling screen presents an advantage that is very desirable—it has a patent side grip at the edges of the monel screen cloth and a perfected runway in which travels a series of metal clips holding the cloth and so arranged as to roll up without difficulty. The screen roll is assembled in a zinc casing, made exactly to fit the window, which is easily attached to the trim, looks like a part of it and is almost invisible. The two side "runways", also of zinc, are screwed to the window "stops" like weather strips and are painted or stained in similar manner making them entirely inconspicuous.

(Continued on page 78)



Residence — Highland Park, Illinois
Robert Seyfarth, Architect,
Chicago, Illinois
Exterior of Redwood Sawn Shingles

Build Your Home of REDWOOD and Preserve its Personality

IN mansion or bungalow, the use of Redwood for exterior construction and finish will do more than any other one thing to preserve the personality of a frame, or stone and wood house.

Redwood resists rot

Every fibre of Redwood is impregnated by nature with a preservative which prevents the growth of decay-producing fungi. Properly seasoned, Redwood is subject to a minimum of warping, shrinking and swelling. Climatic conditions and earth moisture do not weaken or rot Redwood.

The good appearance and soundness of your house are assured when you build with Redwood shingles, sidings, water tables, porch posts and columns, railings, roof boards, gutters and window frames—for these parts of the buildings are exposed to the weather, or in contact with the earth, and should be built of the best lumber.

Also resists fire

Redwood reduces the fire hazard, because it is free from pitch and other highly inflammable resinous substances, therefore is hard to ignite, slow-burning and easily extinguished.

Economical, too

Being unusually free from knots, splits, checks and other imperfections, there is little waste in Redwood lumber. The builder's time is saved in working with Redwood. Having a close grain and smooth texture, Redwood takes and holds paint well. In a Redwood house, repair and up-keep expenses are reduced to a minimum.

Information on Redwood every home-builder should have

If you are planning a home, you will be interested in knowing more about Redwood—why and where it should be used in your new home. Our Chicago office will be glad to send you this information. Write for Redwood Information Sheet No. 11, "Residential Building Materials."



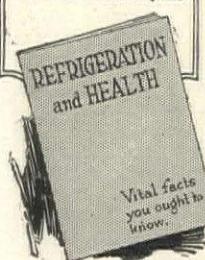
2081 McCormick Bldg., Chicago
New York City, N. Y. Kansas City, Mo.
THE PACIFIC LUMBER CO.
San Francisco, Cal. Los Angeles, Cal.
The Largest Manufacturers and Distributors of California Redwood



Silent Sentinel of Health

Some representative homes where Jewett Refrigerators are used:

Arthur Curtis James
Newport, R. I.
Vincent Astor
Rhinebeck, N. Y.
L. C. Tiffany
Cold Spring Harbor
E. J. Marshall
Pasadena, Calif.
S. Reading Bertron
New York
Guernsey Curran
East Norwich, L. I.
Cornelius Vanderbilt
New York
Mrs. L. Z. Littell
Beverly Farms, Mass.
Wm. Fahnestock
Katonah, N. Y.
Mrs. W. L. McKee
Bristol, R. I.
Samuelather
Cleveland, O.
Mrs. R. H. Townsend
Washington
George Eastman
Rochester, N. Y.
John D. Rockefeller
Pocantico Hills, N. Y.
William R. Coe
Oyster Bay, L. I.
Sir Mortimer B. Davy
Montreal
John D. Rockefeller, Jr.
New York
Sen. W. A. Clark
New York
Joseph Leiter
Washington
Charles M. Schwab
New York
J. Ogden Armour
Lake Forest, Ill.
A. J. Lichtstern
Glencoe, Ill.
Mrs. John Hay
Cleveland, O.
John Borden
Lake Geneva, Wis.
Payne Whitney
Manhasset, L. I.
Wm. V. Kelley
Lake Forest, Ill.



IN ALL ordinary refrigerators, metal linings are used in the ice compartment—which is actually the hardest place to keep clean. Every woman realizes the difficulty of keeping metal linings absolutely sanitary and consequently appreciates the practical beauty of the seamless, snowy white porcelain lining (of both ice and food compartments), found only in the Jewett.

This china crock without crack, crevice or joint, assures absolute cleanliness, a most essential feature to proper preservation of food, and is but one of the many exclusive features of the Jewett Refrigerator. When almost every notable mansion, fine hotel and well-managed club selects the Jewett, its superiority must be unquestioned.

Write for this book

There is a reason why milk, butter and meat should be kept on the lower shelf of the refrigerator; do you know it? This and other points concerning the use and care of a refrigerator are contained in our illustrated booklet. May we send it to you?

THE JEWETT REFRIGERATOR CO.
Established 1849
123 Chandler St. Buffalo, N. Y.

Associated with
The Canadian Jewett Refrigerator, Bridgeburg, Canada

JEWETT
SOLID PORCELAIN REFRIGERATORS

The Trade Mark Known In Every Home

UNIVERSAL

HOME NEEDS

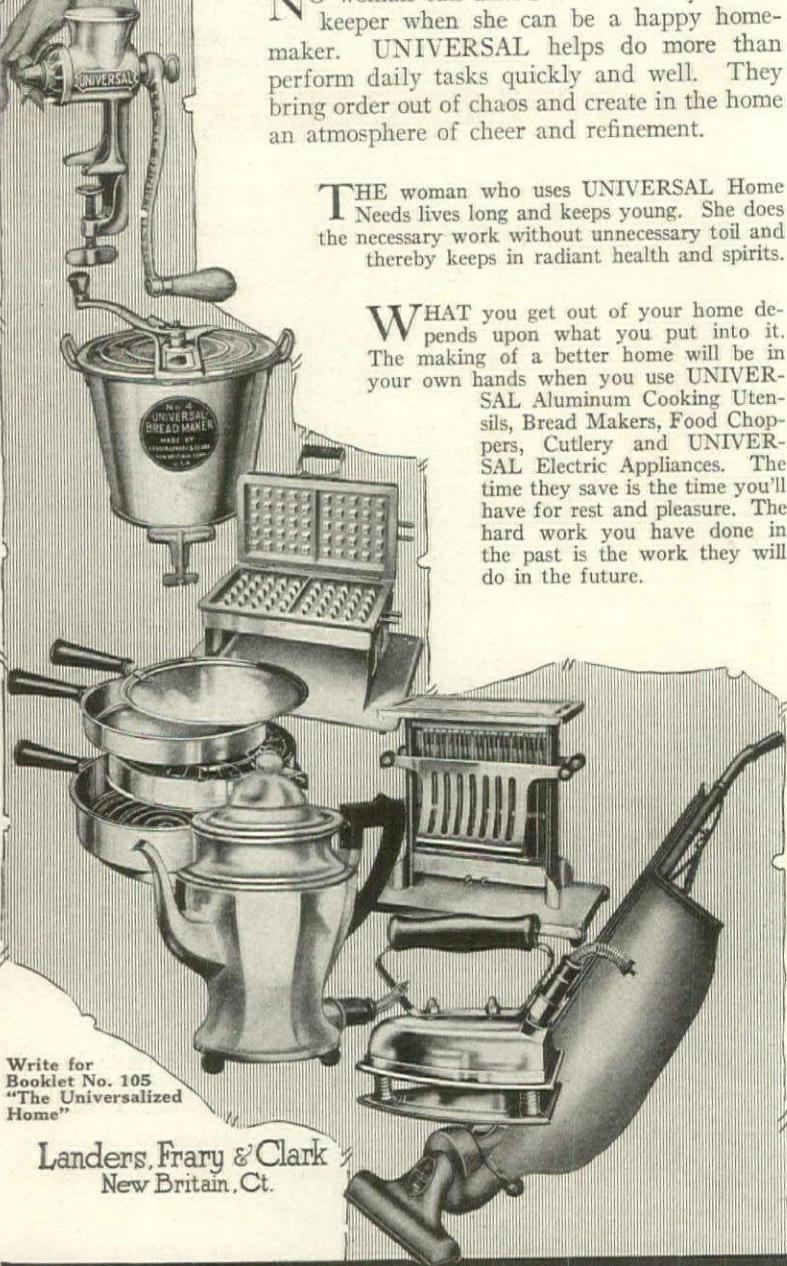


PACK up your housework troubles and turn them over to UNIVERSAL Home Needs. Instead of worrying about work, the UNIVERSAL housewife plans for her pleasures. Her able UNIVERSAL assistants are always ready to lighten heavy burdens—shorten long tasks.

NO woman can afford to be a weary house-keeper when she can be a happy home-maker. UNIVERSAL helps do more than perform daily tasks quickly and well. They bring order out of chaos and create in the home an atmosphere of cheer and refinement.

THE woman who uses UNIVERSAL Home Needs lives long and keeps young. She does the necessary work without unnecessary toil and thereby keeps in radiant health and spirits.

WHAT you get out of your home depends upon what you put into it. The making of a better home will be in your own hands when you use UNIVERSAL Aluminum Cooking Utensils, Bread Makers, Food Choppers, Cutlery and UNIVERSAL Electric Appliances. The time they save is the time you'll have for rest and pleasure. The hard work you have done in the past is the work they will do in the future.



Write for
Booklet No. 105
"The Universalized
Home"

Landers, Frary & Clark
New Britain, Ct.

Ostracize the Fly

(Continued from page 76)

The window shade is then replaced just below the screen casing and neither interferes with the other. The screen is so adjusted that it easily pulls down or pushes up at will, automatically locks itself on being brought down to the sill, and, after being released by a slight upward push remains in whatever position it is left. It covers the whole of every window and is so simple in construction and direct in action that, once installed, it should never get out of order. In case of damage it can easily be removed, new parts obtained and easily be relocated. In new houses, under construction, provision can easily be made to "sink" the screen casing and side runways into the window frames so that they are almost invisible.

If the rolling screen is not used, the casement can be covered with top-hung outside screens, side-hung, double-door style, or single from one side or stationary on the outside, if the window opens inside. When possible the casement screen should be hung on pivot hinges to permit ease of detaching for storage, and, as we said before, to leave the window without the marring of the hinge there or removed. However, frequently in the case of the unusually large screen the use of a little strap hinge is sometimes necessary to carry the extra weight. In marble window casing the hinge of course is an impossibility.

A couple of side levers on either side of the screen for releasing the pivots when the screens are to be taken off for the winter make the matter of removal as easy as "falling off a log".

The top hinge screen on the outside of the window which pushes out from the inside has to be hung very securely and the bolts and pivots and handles and adjusters have to be made to perfection. The adjuster for pushing this window out or open must be a pleasure to use or else this type of screen will be a curse. There is an adjuster now on the market that is put on the window in such a way that the screen can be opened or closed without opening the inside of the window. A double insurance against inroads of bugs while opening the window to adjust screen!

Put up to "stay put" stationary screens are fastened with bolts which are removed when necessary to store.

Wooden Frames

The story of the wooden frame is about the same as the metal, only that the wood frame can't rust, but can wear out if not seasoned and kiln dried and given all the care in manufacture that long life in woods necessitates.

Here, too, the corner construction must be perfect, must be able to bear the weight of the screen and take out the jars. The frame must be rigid, light and strong. The wire cloth must be so fastened at every point that there is no sag or bagginess in the broadest window. Now all this is possible in the best wood frame screens and with good workmanship. Everyone thought for a long time that the metal screen could not incorporate their good points. Don't be fooled by someone saying that the wood screen cannot be made "fool proof", for it can and is. Here again every maker has his own device for catching the metal cloth; here again the metal cloth must be rustless; here again the metal work and hardware must be rustless, the screen must make easy manipulation possible.

The screen door question, too, is rallied round with the same provisos of manufacture as metal and wood screens. There are the two leaf door and the one leaf.

The new thing on the door is the fact that the whole door may be screened or only one-half screened, the

rest of wood or metal. Yet it is far better to have the whole door screened, but for the sake of beauty and lack of monotony the lower half can be guarded with a metal panel which will not only look well but protect the wire cloth. Sometimes, too, in the wholly screened door just a metal guard rail is applied to prevent injury to the wire cloth on the full expanse of a door.

If half the door is of wood, there again you lose the free entry of air, so it is advisable to screen the door completely and use the guard metal work to beautify and protect it.

Some of the lower portions of doors (as is the case with French windows) are beautifully carved to be in keeping with a handsome wood interior.

Doors, too, should be equipped with a good check to prevent them from banging and close tightly.

Locks or no locks, are questions to be decided by the buyer, but all hardware, bolts, catches, pins, hinges, etc., should, of course, follow the "no-rust" regime, and be of the most durable stuff and match up with the surrounding hardware.

Even though the frame and its hanging are of vital importance, yet what would the screen be without the screen cloth? And, of course, there are as many kinds of cloth in this quarter of the world's work as in any other and we have to know something of the variety in order to know what we are buying, to buy advantageously. Here again we play the old tune: Rustlessness.

The cloth must be of a mesh not too fine for free entry of air, and fine enough to prevent the smallest insects from entering. But here one must use discretion. If your home is in the Adirondacks where black flies and midges get the mosquitos, then it is the better part of wisdom to use a finer mesh; if you are at the seashore, the ordinary coarser mesh is sufficient.

Wire Cloth Varieties

There is also choice here. One can have:

(1) Painted steel cloth which must be repainted often in accordance with its exposure and in regard to where it is exposed and whether it is hung inside or outside of the window.

(2) Galvanized steel mesh: This is often blackened for eye ease.

(3) Monel metal (an alloy of copper and nickel) guaranteed rust proof, used mainly at seashore resorts but good for any place.

(4) Bronze and patented bronzes: Used as is the monel wire cloth. Here a coat of paint to dull the bronze glare is of real service to the eye.

(5) Copper: A coat of dull paint here, too, will take off the glare.

Manufacturers have various bronze cloths and they are sold under various names. Its great use is imperviousness to rust but it has to be of the best manufacture to insure this paradisiacal condition.

The porch that is screened with pernickety screens never is screened in time to reject the insect world. So here is another case where they must fit and be made to order.

What is a sleeping porch without a screen? Without a functioning screen? One swallow may not make a summer, but one fly can make torture out of night.

Some makers will key your screens so that each screen has its tag for replacement and there is no loss of effort and time in resetting them next year in their proper places. This can be done in windows, door and porch work. Of course, with the rolling screen—they are

(Continued on page 82)



Max-Ray
Madison-Chaise
in glazed chintz

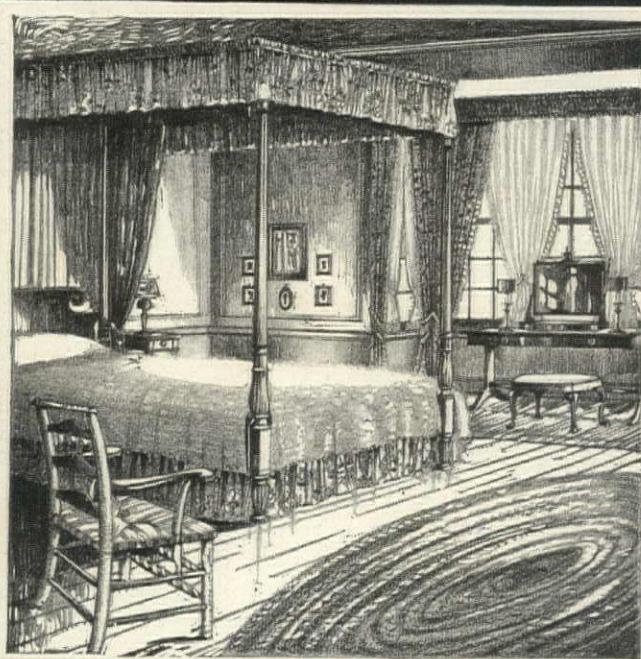
To the Last Detail—“Quality!”

IN furniture, as in people, there is a vast difference in “quality.” And it is as difficult to picture or describe real quality in furniture as it is in a human being, although in its presence one instinctively feels it. The instant you see Max-Ray furniture you just naturally sense its “quality.”



MAXWELL-RAY COMPANY

25 West 45th Street, New York City
Factory at Milwaukee, Wisconsin



Do you see anything in this interior that would fit into your country home? If so, why not let us send you particulars?

Barton, Price and Willson Inc.

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Five East Fifty-fourth Street
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Antiques
Architectural Woodwork

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The HUMPHREY Radiantfire

The Solution to Your Heating Problem

Provides an almost complete system for the price of one heavy masonry fireplace. A simple ventilating flue takes the place of brick chimney. Produces radiant heat—positively without odor. A practical demonstration can be had in your city by our local representative. Write for booklet showing many styles and sizes to select from.

GENERAL GAS LIGHT COMPANY

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This beautiful Torchiere—hand wrought iron, 68 inches high. Finished in rich antique polychrome (subdued reds, soft blues, tarnished gold and dull black) or natural beaten iron if preferred. Completely wired for 4 electric candles. A very unusual value **\$85.00**
Price includes packing but not transportation charges.

SPECIAL PRICES on Hand-Wrought Iron

CONNOISSEURS choose Johnson-Meier wrought iron as the finest produced—here or abroad.

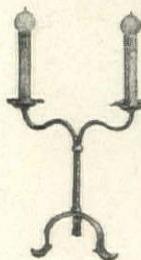
It is exquisitely made and beautifully finished—the designs are original but always in harmony with their period.

For a limited time we are offering prices far below the ordinary.

As wedding gifts nothing could be more appropriate than either of the lamps shown.

Get your order in early. Ten days shipment assured if order reaches us promptly. Write for photos of other pieces at special prices. Money back if not entirely satisfied.

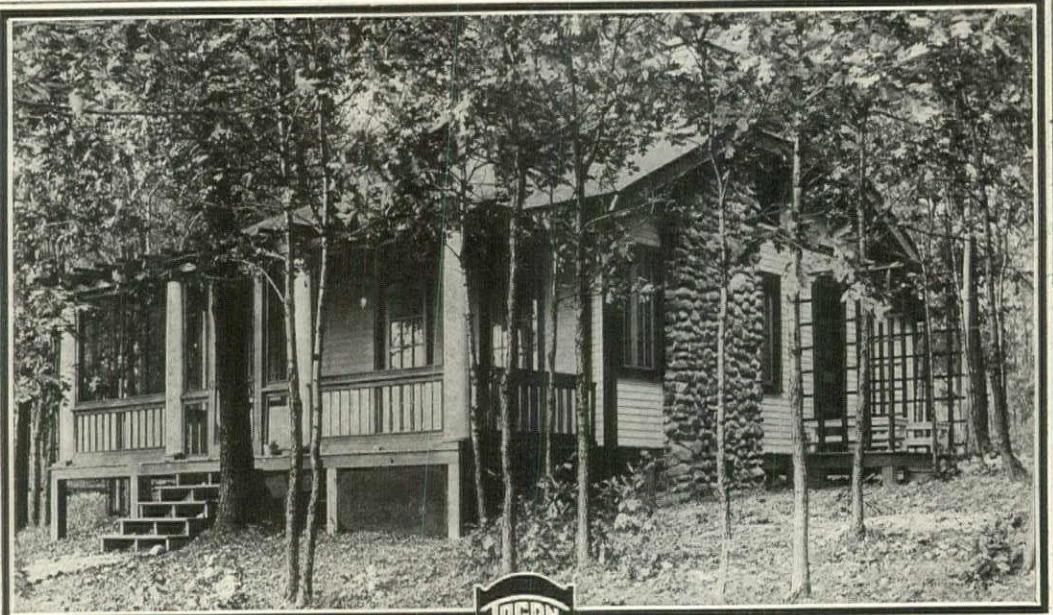
Hand Wrought Iron Candelabra, beautifully proportioned, 18 inches high, 10 inch spread. Completely wired for two candles. Natural finish or rich polychrome, our **\$30.50**
Price includes packing but not transportation charges.



Johnson-Meier Company

155 Wendell Street

Chicago



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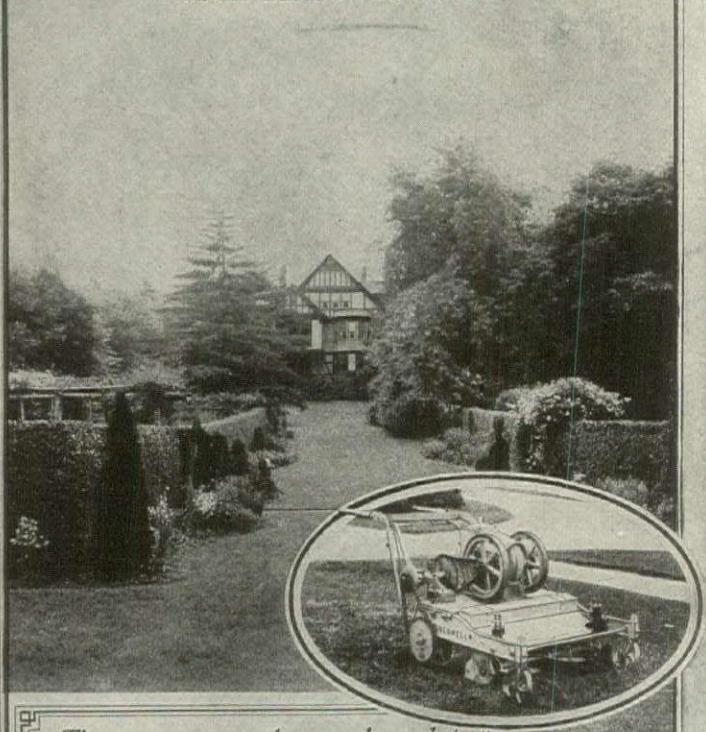
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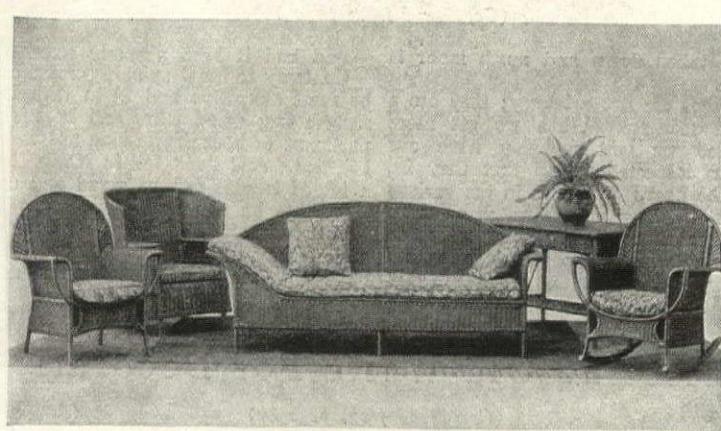
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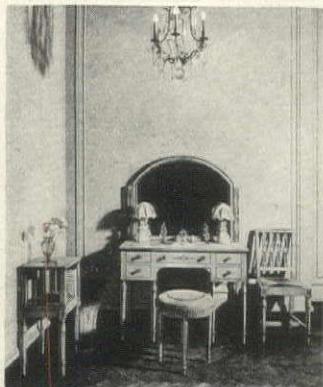
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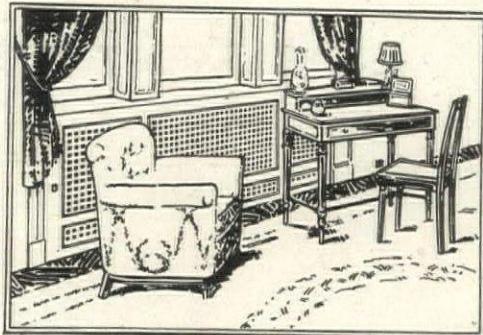


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Ostracize the Fly

(Continued from page 78)

never taken down and much labor is spared had it been properly screened!

Contrary to usual opinion screens can be most attractive and fit in with the surrounding wood trim, and be a department of house furnishing not to be belittled. And don't fail to realize that a lot of trouble can be saved and unsightliness be avoided, if the screen is thought of before building your home—and if the roller type is installed, you have no storage care, or removal and reapplying slavery.

Collecting Old White For Decoration

(Continued from page 39)

Collecting a color is good fun, because collections of objects are usually hard to place. No matter how exquisite queer snuff boxes may be individually they are difficult to display agreeably. That is why collecting a color is so much more fun—because it may be the keynote, the secret basis, of all your decoration. Given a collection of old white things—fabrics and ivories and paintings and such—your soft white becomes a pervading glamor, which spreads itself over your rooms, coloring everything. The ageing of white is exactly opposite to the ageing of color. While colors constantly lose their intensity, white takes on a thousand lovely tones.

Perhaps it seems a little mad, this amateur collecting of a color, and yet surely there is a Providence that directs the passionate collector to the objects of her longing, to the undreamed things that give her surprise and enchantment. The element of surprise is as precious to the collector as the joy of finding things sought for. Certainly I never could have imagined or anticipated the possession of my now most coveted belongings, and therefore I must believe that my love for them, like a magnet, drew them to me. As they revealed their existences to me I made them mine, which was much more amusing than seeking definite things. When I found an old pair of white kid gloves of the Directoire period, with naive pictures and Spanish verses printed on them in black ink, with their edges minutely scalloped and yellowed white ribbons laced through the wrists, I had a much greater thrill than if I'd found a snuff box or a fan or a bandbox. My lovely pair of old gloves were kept in a box for a long time, but now they have a proper place in my bedroom, beneath the long sheet of glass that covers my pink and white brocade-hung dressing table. Their cost, I think, was five shillings, but their charm is priceless.

Indeed, most of my white finds represent so much fun and so little money that I feel my passion must be an inspired one. And when I find irresistible white things that I cannot possibly afford, I buy them for some more fortunate one who may have the right room and the adequate dollars and the proper appreciation. When I found a quilted petticoat of white satin, of the Louis Seize period, I could not possibly afford it myself, but I bought it and covered a small old sofa frame with it and used it in a drawing room, just beneath an old flower painting, in which white flowers shone against a dark ground. When I found a fragile triangular white lace shawl for fifteen dollars I kept it for myself, and made a hanging for the head of my bed, a perfect hanging, and yet utterly undreamed of. This bed is a lovely, graceful white and gold one, Louis XVI in feeling, with a slight additional suggestion of the Directoire. Its four very thin white columns terminate in gilt swans. The swans at the headboard hold this old lace shawl in their beaks. I have planned a festoon of old ribbons

and strings of lace for the two lower posts, but that has not come to pass. The bedspread-to-be also is a thing of dreams—it must be of yellowed white satin, faintly painted. But at present a perfectly plain length of pink moire serves as bedspread.

My bedroom is full of white, but each white spot is so separated from another as to count fully. The room is like a huge box of yellow-pink, with walls and ceiling and trim all the same tone. The dark polished floor is covered with the Aubusson rug of the white stars. The windows are hung first with glass curtains of a thin pineapple tissue of cream white, patterned with butterflies and bound with narrow white satin ribbons, and then there are large full curtains of a silvery gauze, with valances of Directoire brocade, old gray-blue silk with yellowish white flowers over them.

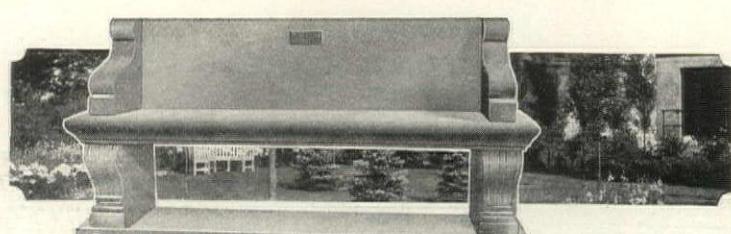
Between the two windows, on top of a narrow walnut bookcase, is my ivory tower, which delights me none the less because it is actually of bone, and not of ivory. The illustration which shows this tower and the white and gold bed also shows a lot of lesser white things which are special treasures; a water color, supposed to be by Blake, of a youth and maiden making an offering of a great basket of white fruits to Pan; a small Chinese porcelain lady sitting beneath a mirrored jar of white stocks; an old black and white vase on the dressing table; a white figure with convenient cups for matches and cigarettes, and a pair of red glass bottles covered with gold stars, in ivory coasters. In the same London basement shop where I found my star carpet, I found the Louis XV chairs, one of which sits at the foot of the bed. The white frame of the chair has become so worn that it takes a true lover of the shabby to forgive it, but the wine colored Aubusson covering, with its great pink and white lilies, is brilliant still.

The dressing table (simply a wooden shelf fixed on the wall, exactly opposite the mantel, with a huge mirror inset above it) is hung with pink brocade flowered in white and red, a beautiful old stuff that I dreaded to cut, but feel I must enjoy.

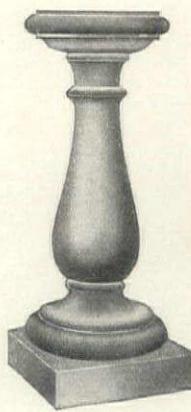
The white panel which hangs over my mantel is an old Louis XVI carving so worn that it can only be called white by courtesy. Its original white paint is almost gone, and placed against a clean white wall it would be a mass of gray and tan, but against the deep yellow pink of my room it is a marvelous arrangement of whites. Some day, when I have a little house, I shall build it into a little dining room. The ivory box beneath the panel is another proof of collector's luck, for it is of the same Indian design as the coasters which hold my star bottles. I found it in a Boston junk shop, at a ridiculous price.

The furniture grouped about the mantel is of all sorts and colors, but all of it is relieved by white. One bergere is covered with mauve lining checked in white, the other in brown.

(Continued on page 84)



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Collecting Old White For Decoration

(Continued from page 82)

toile de Jouy patterned in white. The screen is of book-paper, black ground spotted in white and pink. The wardrobe is painted in imitations of tortoise shell, with little white lines suggesting ivy, and white butterflies on its door.

The graduation of difference in white is limitless; for instance, there is the difference of degree, or digestion. A fresh white muslin curtain in a freshly whitewashed room has charm and simplicity, but it cannot be compared in degree with a yellowing satin curtain in an old room where white paint has taken on the polished quality of ivory. A glass—two glasses—three glasses of buttermilk are refreshing, but a glass of cream would be surfeiting. It is all a matter of quality. White must be used sparingly, preciously, to remain the motif of an arrangement, and not be lost in too great repetition. One recalls the amusing trial of Whistler, when the critic testified that a certain Symphony in White contained many other colors—green, and brown, and so forth. "And does a Symphony in F contain only F—F—F?" asked Whistler, "f—f—f—fool!"

A collection of white is best shown against some definite tone—canary, or pink, or gray, or blue—but some tone that itself, in combination with deeper color, suggests white. White not too insistent, each white object being a subtle support, should be used like a recurring motif, a delicate repetition, of another white object. The play of tones and colors in white is great, but one has learned that it is more successful to use a lighter white against a deeper white than vice versa. A white porcelain figure—of itself a shining clear white—is fine against a yellowish stuff, or against deep cream. My living room, for instance, is very faintly cream, its white marble mantel is bluish white, and the two large jardinières are of pinkish white, and yet there is no suggestion of one white melting into another. The painting above the mantel

is from an old Italian screen, and shows a gorgeous blackamoor leading in a proud white horse. On the mantel shelf beneath are two little blackamoors.

One of the white rooms I most enjoyed doing was a bedroom in a New York house built around a lovely old bed of white and gold. I have never seen such paint, as smooth and shining as a bowl of thick cream. This old bed is Italian, with four posts of equal height, and a great hanging head board with the monogram of the owner carved and gilded within an oval. This bed has a beautiful polished look, and its gold is as smooth as its paint. The bedspread is made of an old brocade of white ground patterned with little Watteau-like groups in yellow and pink and violet. A valance of pink silk hangs under the bedspread.

This room also has many notable touches of white against white, the most amusing being the lyre-shaped fixture strung with pearls instead of crystals. To the appreciative eye these pearls make no more claim to preciousness than do crystal. They are no more an affectation than are the white satin curtains at the windows. Imitation pearls are beautiful things: why not use them?

White satin is always beautiful, and age but mellows its beauty. I recall a set of old white satin wall hangings of the Queen Anne period, yellowed to a lovely frail texture and color, painted with perpendicular bandings of single roses and simple leaves. Every one who loves things has a few deeply cherished memories like this—and always I've had a dream of a room paneled in painted white satin. But I have only approached its realization in these white satin curtains, which are as simply made as muslin ones, great shining white masses of plain finished with pleated ruffles. These curtains are hung over a deep peach pink taffeta, so that the light may be kept warm. The usual rules were disregarded. Instead of pink over white we used pink *under* white.

Decorative Tiles Inside and Out the House

(Continued from page 47)

of the architect and decorator; others again are new and original in conception and harmoniously achieve their mission as pure decoration. In the Enfield tiles there is a boldness and feeling for ornamental effect that makes them peculiarly fitted for outdoor use and they carry with them much of the charm that challenges the attention in the Moravian tiles.

So far in its broadest sense, America has not succeeded in developing a distinctly national art type and it is probable that our arts and industrial crafts will vary from European types more in spirit than in actual expression. And so in decoration. We have developed no style peculiarly our own, so for a time we harked back to specific periods, studying and copying them as nearly as we could while we were in the process of discovering just what was best fitted for our particular mode of living and what would best lend itself to our own particular environment. In our search for adaptable material we have the golden fruits of all the ages to choose from, and in our present mood we are tending towards a revulsion from neutral tints and smooth textures towards colors more positive and vibrant, and surfaces expressive of the nature of the material from which they are evolved. Plaster is rough cast and left to display its natural tone and wood is no longer disguised with varnishing but is allowed to reveal the value and beauty of its grain.

But there are spaces that require a richer and more splendid treatment than

rough cast work and open timber, and to produce this needed color enrichment tiles are being introduced, sometimes massed to get the effect of a body of solid color as required in certain walls and floors, or they may be distributed in small numbers to produce interesting spots of color or to supply color balance. They have been used most successfully in various ways in the structure and decoration of some of our most interesting homes. In Mrs. John L. Gardner's palatial house in Boston several rooms and corridors are made resplendent with tiled floors and walls. One floor is of deep rich red tiles and their soft velvety texture is as beautiful as an oriental rug but more in keeping with the distinctive character of the room. Another floor in this house is of blue tiles, a haunting, vibrant blue that sounds the dominant color note in the room. Old Moorish tiles embellish the walls of the apartment and they are as extraordinary in their decorative effect as a rare old tapestry.

Texture also plays an equally necessary rôle in decoration and the texture of tiles is quite different from that of any other material. To produce a good effect, the fixed background upon which they appear should be in character with its ornament—rough plaster, concrete, and stone are most frequently used—and an outdoor living room, a conservatory, a loggia, a swimming pool or breakfast room though treated in the simplest way, will, by the addition of a

(Continued on page 86)



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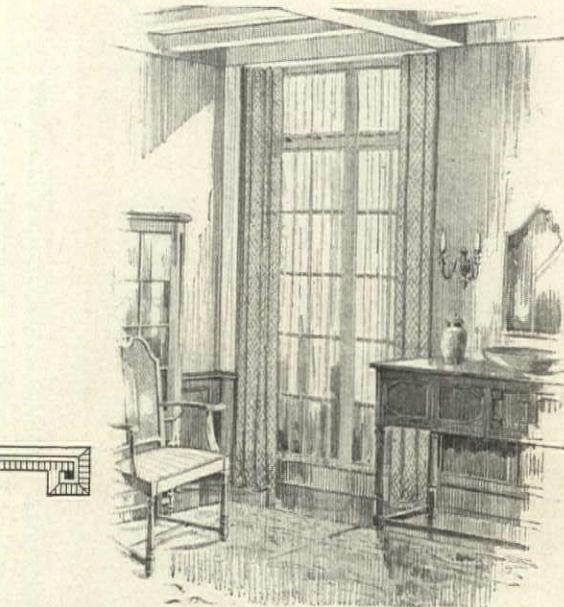


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Decorative Tiles Inside and Out the House

(Continued from page 84)

tiled floor, a wall, a fountain, attain a dignity and a richness of artistic expression that lifts it out of the realm of the commonplace. Used on a loggia floor, the warm, harmonious tones rather prepare one for the gay hues of flowers and shrubs outdoors, and the stretches of velvety lawns are reflected indoors in all the tones which appear in the tiled pavement.

Tiles sound a warmer, more personal note than marble, they can better express the sentiment of the craftsman, but splendid results have often been achieved by using these two materials in combination, as is exemplified in the delightful hall shown on page 47 where the floor is of marble with tile inserts.

But we are just beginning to turn our attention to the use of color on the exterior of buildings—to study minutely color location, to experiment with color when it is applied to other than geometric form and to try to achieve with it a real and vital decorative result. Because tiles are so well adapted to outdoor use, and because almost any color note can be sounded by them, they will more and more play a large factor in helping toward the solution of this new problem.

In gardens, the use of applied color must be restrained if flowers fling out their gayest banners, but where there are gray walls and dusky paths and long stretches and bowers of green, what could be more delightful than to come upon a fountain whose blue tiled basin and walls seem to reflect the azure of the sky, or green tiles the cool of the ocean? Another ingenious way of in-

terior, the more utilitarian uses of tiles are becoming popular. They are made to take the places of wood or stone in door trims for instance, connecting them perhaps with some other architectural feature in the room, and they are also used in a decorative way to conceal registers and radiators—the pierced arabesques of the design allowing the full volume of heat to enter the room. Much can be said of mantels and fireplaces and hearths and the appropriateness of the materials from which they are constructed. Stone and brick have long been successfully used but many delightful conceptions are now being carried out in dull toned tiles in which as much or as little color can be used as one desires.

These Chinese, Persians, Spaniards, Moors, Indians and Dutch realized to the fullest the possibilities of these bits of clay that they colored and baked with such magic skill, and we of today turn to the old Persian tiles for inspiration when we wish to achieve beautiful passages of color. When the problem calls for more restrained tones we may study those of the Italian Renaissance. But we cannot successfully utilize exact reproductions of classic types because the scale of our ornamentation differs from that of the ancients, so we can only try to grasp the essence of their art and adapt it as far as we can in spirit, changing size and dimensions to suit our own forms of embellishment.

An Afternoon In Arcady

(Continued from page 35)

so the track rules say—
To pass him then if I could from
that place;—

Unless he distanced me by driving
past

Until his wheels were clear in front
of all

My horses' heads—why then—just
with the vicious

Trick that is often done with timid
men

To force them to the rear, he swerved
a little

To the left, I saw this forearm more.

But I

Was keen, and closely watched his
unfair trick.

I lashed my horses forward to the
narrow

Gap, when my axle struck his full.

His horses

Felt the blow; it turned them just a
little

To the right. Their speed just drew
the chariot far

Enough aside to open half a hand's
length.

Small you may say—but wider by
the width

Of your two little thumbs, as I was
driving.

Then I lashed them through, and beat
his trick by my

Own skill. The case was plain
enough. Had I

Not risked a fall, his dirty, low-down
trick

Might have succeeded. It was plain
enough

To all the crowd. They turned
against him, jeered him,

Hooted, threw things—and the girl
was mine!

MELITTA (yearningly): Would any
man do so for me!

AGATHON: Now, see. You made me
tell the tale I would not!

You have some craft within that
head of yours,

That might make lovers do great
things for you—

But none are here.

MELITTA: I wish some man would do
great deeds

To win me!

AGATHON: Here, with farmers, sheep-
herds, wood-cutters? (He laughs).

MELITTA: Now tell me how you sailed
to Egypt!

AGATHON: I've done! You get no
more of me.

MELITTA: Please, just that tale!

AGATHON: No;—I want to sleep. (He
looks about to see where shade is and
will be, puts down his staff, and pre-
pares to lie down.)

MELITTA (with her usual device): When
news arrived

That all good soldiers who had spent
a year

In Egypt were allowed to keep only
half their spoils,
You could resist no more. (She
pauses.)

AGATHON: Well, I can resist you now.
I'm not caught twice. (He stretches
out, partly concealed from view.)

MELITTA (persevering): Then when
you fought the Abyssinian Prince,
And seized his treasures. (She
pauses. There is no response.) Re-

member how the silk-stuffs glittered
(No sound.) The food? (The
bait.) The golden and ruddy wine
(There is not even a grunt. She
approaches. She picks up one of
feet. It drops heavily.) Are you
asleep? (He gives a protesting gru-
lly snore, then sinks into blissful silence.)

He's just as good as dead now.
But when he wakes he'll yearn to

me that,
And scores of others. Oh, if so
such thing

Could stir my blood to want so
man! Small chance,

(Continued on page 90)

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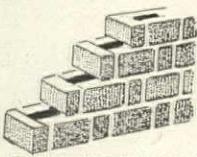
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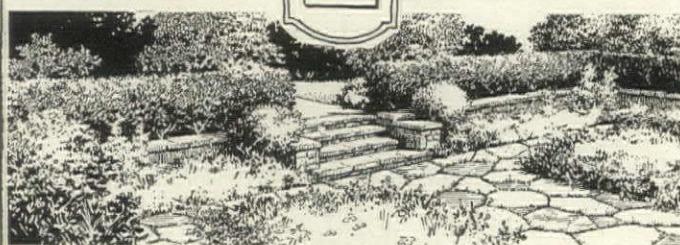
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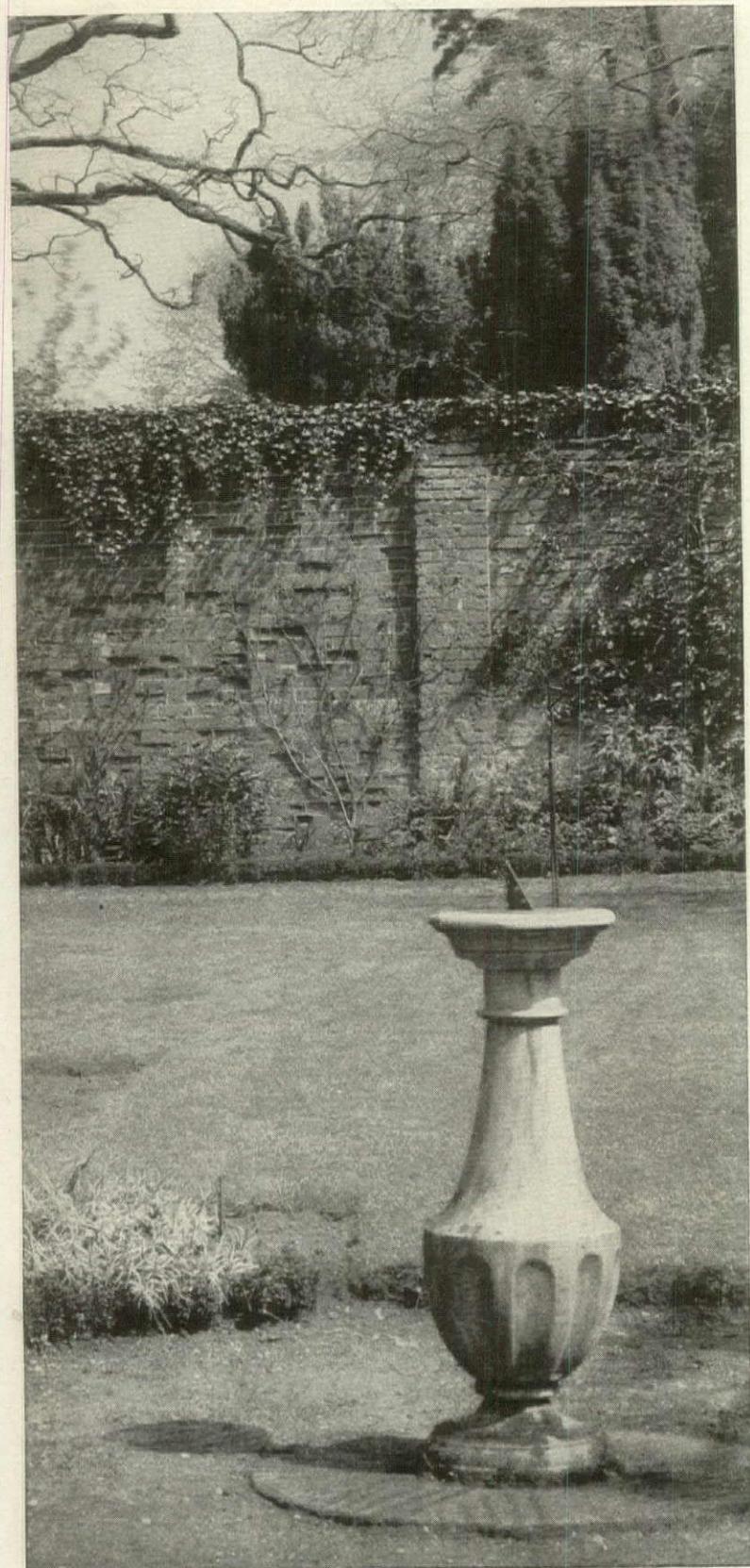
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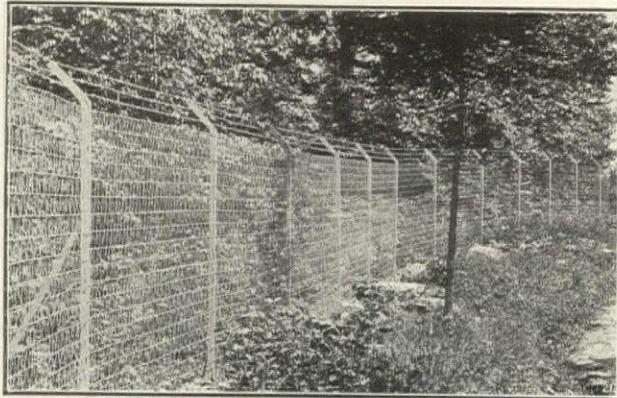
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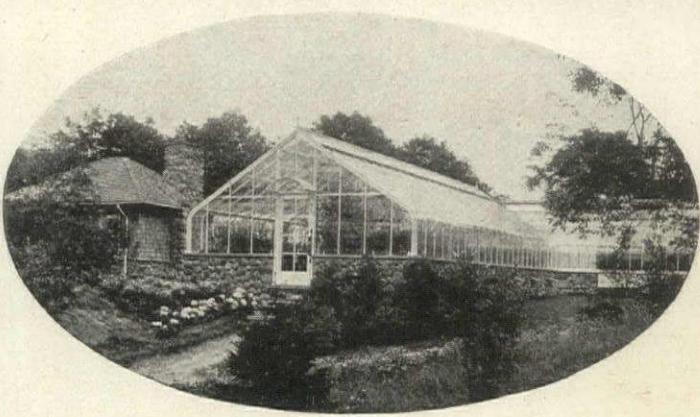
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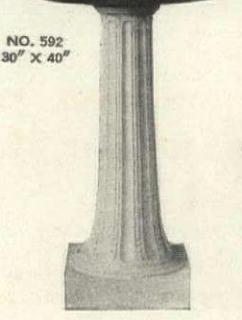
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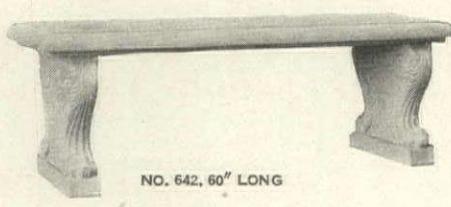
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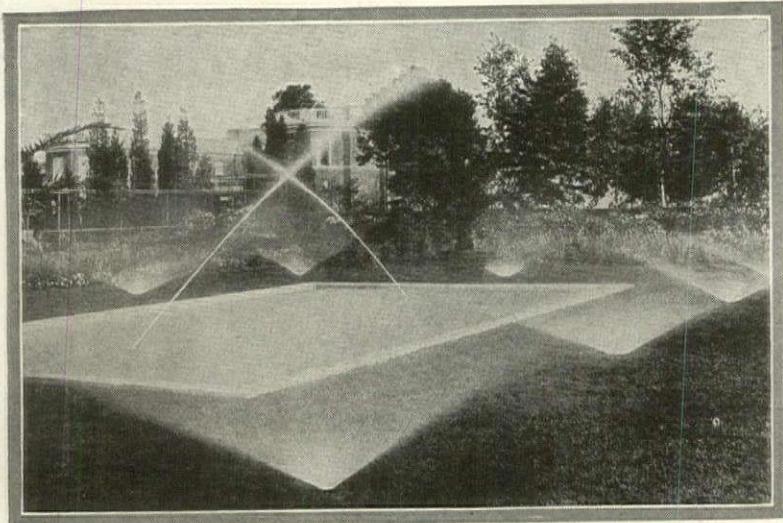
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An Afternoon In Arcady

(Continued from page 86)

While here I live with simple folk like these;
My one good friend a wrecked old yarning man,
Whose tales—even if they're false—still give to me
A glimpse of things that men at least have done,
Though now no more;—at least, not do for me.

(To Agathon):
If you will sleep, sleep on. But I shall wait
Until you wake. Refreshed, you'll tell me all
The glorious tales I love to hear. If I should sleep,
Perhaps I'll dream some prophecy of my

Own fate! I'll try. (She adds hesitatingly.)

Yet, if adventures are To be my lot, I would not see them first.

Sleep, tell me not too much. (She sinks back into heavy reverie, and finally sleeps. Her sinking into slumber is symbolized by the gradual dimming of the light until just for a second there is complete darkness. In the gradual increase of light which follows this, their dreams begin. To the just perceptible strains of happy music, beautiful Nymphs dart from one covert to another, then appear in the open space, where—now under quite bright lighting—they dance a vivacious dance of girlish abandon. At the conclusion of their dance they gather in a group at the rear, then flutter forward like a moving flower, which unfolds its petals, disclosing in its center the beautiful figure of Aphrodite, around whom they dance again.

Suddenly one of the Nymphs perceives a figure among the trees. She indicates it to others. Several dart away. In a second they return, drawing a youth after them, around whom they have thrown their scarfs and garlands of flowers. He comes hesitatingly, until they draw him in view of Aphrodite. He stands transfixed, then is drawn towards her by the compelling power of her beauty. He stops before her. She stretches out one hand to him to bring him closer. As he stands gazing at Aphrodite, the Nymphs dance round them, gradually leading them toward the rear.

Suddenly there is a flash of lightning, followed by an ominous roll of thunder, and the booming of a deep drum. The nymphs cover around Aphrodite and the Youth.

Into view dash Warriors or Amazons, clashing their short swords together and upon their metal shields. At the close of their martial dance they seize the Nymphs, who willingly finish the last figure of the dance with them, leaving Aphrodite and the Youth alone at the rear.

The dancers disappear at one side for a moment only, dashing back again at once, to usher in the chariot of Ares, drawn by horses, or by four beautiful women, his captives in war. The chariot stops in the center of the group. The Youth steps forward as though to interpose between the God of War and Aphrodite. Ares woos Aphrodite, who moves towards him, seemingly consenting. The youth follows. Ares induces her to mount the chariot, then he, walking beside it, points the way before them. As the chariot moves off, Aphrodite keeps her eyes fixed on Ares, but stretches out one hand to the Youth who follows after, a struggle of love and apprehension expressed by his countenance.

The Warriors and Nymphs dance

about the open space, then dash off after the chariot.

The light grows dim. For an instant there is darkness, then the light increases. Agathon, dreaming of Ares and the chariot, begins to fling his arms and legs about, and calls out in his sleep.)

AGATHON (in the half-light): On, Speedy-one! Forward, Fleet-of-Foot! Hurl the spear! Cut them down! Steady!

Around that stone! Grab the woman! (He is on his feet now, driving.) Good horses! On! The woman for the soldier!

(Fully awake, he stops suddenly, rubbing his eyes. Then he adds consolingly.) Of course the warrior took the girl!

MELITTA (awakened by his shouts, but still under the spell of the dream): Good youth! To the chariot! Throw him down!

Cling to the maiden! She is yours! (She realizes that she is awake. The dream remains with her.)

AGATHON (teasing): Adventures even in dreams!

MELITTA: They were yours, too. For now I know it was Your cry that awakened me. "Woman for the soldier!"

AGATHON (amazed): Could we have had the same dream?

MELITTA: A youth wooed a beautiful maiden—

AGATHON: Mine began that way.

MELITTA: Then when he had won her—AGATHON: A warrior like Ares, god of battles—

MELITTA: Dashed between them in a chariot—

AGATHON: Mine went that far—

MELITTA: And faded.

AGATHON: Then I woke!

MELITTA: And called out. Now I'll never know if love or force retained the maid.

AGATHON: I know. The warrior kept the girl.

MELITTA: You cannot know. Your dream broke off.

AGATHON (craftily): But I have lived, and know!

MELITTA: He was a handsome man!

AGATHON: They always are—in dreams.

MELITTA: If I could know the ending of that dream!

AGATHON (patronizingly): I'll tell it to you when I wake again. An old man's sleep the gods fill full with life.

MELITTA: I wish I knew. And yet if I should sleep And saw the warrior steal the young man's love—

AGATHON: Then stay awake. In dreams and life the same!

MELITTA: The poor young man!

AGATHON: I'll tell you how he drowned himself for grief.

I wish my waking hours would bring adventure
Back to me. The world is growing stale;

The good old days—when men were men! My dreams
Alone give me the thrill of struggles!
Rest assured;

He drowned himself.

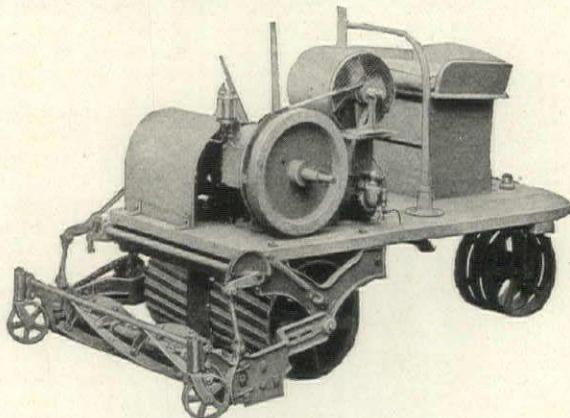
MELITTA (protesting): No—he would fight for her! Oh, well, sleep on. (He lies down again, and in a short time is asleep.)

Perhaps the old need solace for their loss
Of the pulsing life I feel within my veins.

I'll think my story ends the way I wish!

(She starts slowly off in the direction of the hill beyond which her comrades are tending the grazing sheep. She has almost passed from view when Clinias appears. He is (Continued on page 92)

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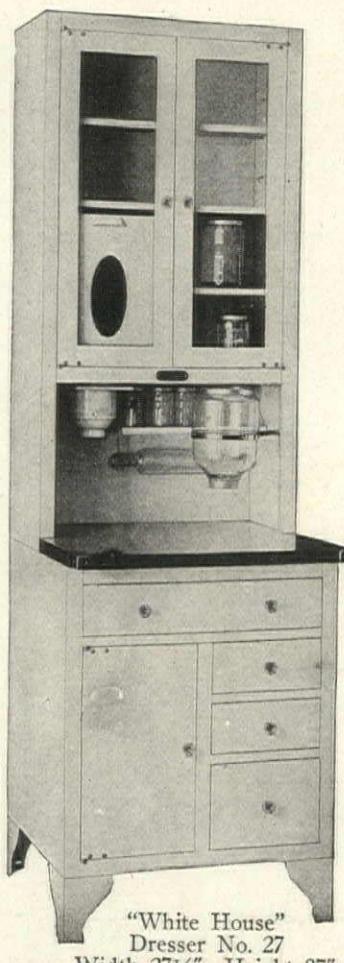
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An Afternoon In Arcady

(Continued from page 90)

disturbingly like the Youth of her dream, yet he is not quite the same, even though the same actor may impersonate both. Clinias is brown, more rugged. He carries a shepherd's crook. He stops as he catches sight of her.)

CLINIAS (calling): Oh, maiden!

MELITTA (returning a short distance): Yes, Stranger?

CLINIAS: Then I was right. I thought

I heard the sound
Of your sweet voice, and distant sheep
bells tinkling—

And yet no sheep I see.

MELITTA: They are beyond the hill.
The breezes carry
The sound above this valley to the
roadside.

CLINIAS: But your voice? Were you
praying to the gods
And did I interrupt? I see no one.

MELITTA: Hush! (indicating Agathon)
The old man there.
He had a dream and shouted it at
me. (Pause.)

You seek some one?

CLINIAS (blurted it out): You are
very beautiful!

MELITTA (afraid, yet fascinated): Do
not come near!

CLINIAS: Why not?

MELITTA: I do not know you. Who
are you? Stranger here?

CLINIAS: I wander through the coun-
tryside for fortune!

Whether it be gold—or work—or

woman—I

Know not. But life is glorious to

me. Day,

Crowded with risks and danger; or

calm and sweet,

As this which brings me sight of you;

—all good!

MELITTA: How do you live?

CLINIAS: The gods are good to birds,
why not to me?

When I have need, I tend some flocks

a while,

Or sing a song, or tell a tale, so

sleep;—

Then on.

MELITTA: Then great adventures must
have befallen you!

CLINIAS (laughing): No more than to
be pelted off with stones

By angry shepherds who may see me

pass.

MELITTA: Cowards!

CLINIAS: The gods must be proud of
your face. A masterpiece!

MELITTA: Stranger! You must not
speak to me so.

CLINIAS: Why not?

MELITTA: My mother often warns me
not to listen

To wanderers along the country roads.
I should go now to join my comrades,

tending

Their sheep beyond that hill.

CLINIAS: Your mother's fears were not
against me, but for

Those savage men who sweep across

the land,

Sword in one hand; spear; shield

upon the arm.

They would be fearful, cruel, to you,

the weak.

How could I harm you, child? Upon

my back

My sheep-skin, in my hands my

lowly crook?

MELITTA: Your words are sweet. Yet
I am told

When words are softest, sweetest, then

fear treachery.

Most snaring when a young man

utters them.

CLINIAS: Will you answer me one

question?

MELITTA: Yes.

CLINIAS: What were you thinking

about, when I called you?

MELITTA: I cannot tell you.

CLINIAS: You need not.

MELITTA: Why not?

CLINIAS: I know what it was.

MELITTA: What was I thinking about?
(Approaching her. She also draws

closer to him.)

CLINIAS: Of your marriage.

MELITTA: Oh! Who told you? How
could you know? Did my face show
it? Could you read in my heart? In
my eyes? I will turn them away!

CLINIAS (moving to face her): Let me
see them again.

MELITTA: I will cover them with my

hands. (She turns away.)

**CLINIAS (standing before her and tak-
ing her hands):** Let me look into
your eyes again. See; Look into mine and see their message

MELITTA: I dare not. (She frees one
hand, and draws away.)

**CLINIAS (following her, holding her left
hand):** Why do you tremble so?

MELITTA (pause): Because;—I do not
know—

CLINIAS (winningly): Think. Is it no
happiness? (pause) Happiness?

MELITTA: Perhaps—I do not know.
You must not look at me so.

CLINIAS (drawing her back): Happi-
ness?

MELITTA (almost in spite of herself): Yes.

CLINIAS (joyously): You beauti-
ful girl!

MELITTA (struggling to free herself): No! No! Let me go! Let me go!

I do not know you! You are hurting
my wrists! Let me go! Let me go!

CLINIAS: Maiden of the beautiful eye
and flashing cheeks, I would not hurt
you. See, I let you go.

(Melitta retreats towards the side
of the hill, Clinias following her plead-
ing.)

But do not leave me. Say you
blame me not.

(During the pause after this, Cleon
dashes on from the direction of the
road. He resembles Ares of the
dream, but wears less armor. He
bears a small shield, carries a spear
and has a short sword at his side.)

CLEON: Hold! Let the girl alone!

(Clinias turns quickly, grasps his
shepherd's crook firmly, and advances
to meet Cleon, who looks on, amused.
Melitta turns apprehensively. When
she sees the warrior she cries out.)

MELITTA (half-aloud): The dream!

CLEON (reassuringly): Have no fear.

my little swallow. I will not let him
harm you. Do you hear? If you
annoy her more, you'll make amends
to me.

**MELITTA (before Clinias can say
word):** Annoying me? Not he! He
would not do me harm.

(She moves toward Clinias, who
is between her and Cleon.)

CLEON: He'll have no chance. I mean
to make you mine.

MELITTA: You cannot mean that!

CLINIAS (at the same time): You
scoundrel!

CLEON: My lad, you'd better exercise
your legs.

CLINIAS: I run from no man. No, no
you!

MELITTA: You'll surely do no harm?

CLEON (insolently): Not if he stands
aside. To interfere

Between me and the thing I want
death.

We soldiers, fresh from war's priva-
tions, feel

The power still within our arms; we
seize

What we desire. You're mine be-
cause I want you.

CLINIAS (quietly): You have not won
her yet—from me! In fight,

You know, the end is certain only if
The end. You eat your food before
it's cooked.

Most men taste only air that way.

CLEON (measuring him disdainfully):
(Continued on page 94)

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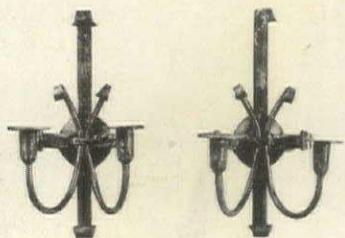


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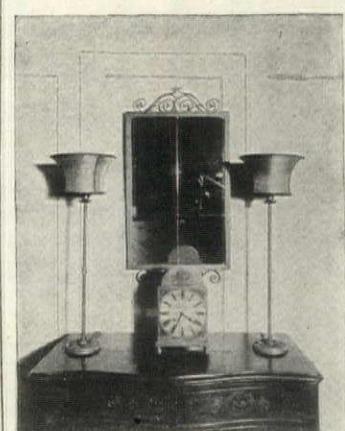
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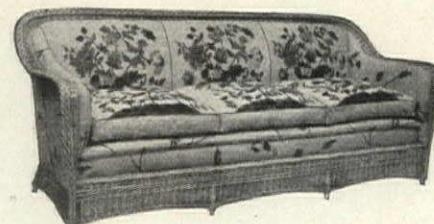


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An Afternoon In Arcady

(Continued from page 92)

You mean you'll fight?

CLINIAS: And win!

MELITTA (terrified): Oh, no! You must not risk your life for me! He cannot mean it! Help must come. My friends! Agathon! Agathon! Up and warn the villagers! Prevent this duel—this unequal match! I will be heard! Begone!

(Agathon, starting up at her first cry, stumbles sleepily forward, then becomes wide awake as he takes in the situation. Cleon gives him one scornful glance, then turns toward the side from which he came.)

CLEON (calling): Meton! Jason! Here!

(Two soldiers dash into view. They stop for an instant to receive their orders.)

CLEON: The old man! Seize him! Tie him tight!

(The two approach him, passing Cleon and Clinias. Suddenly Clinias darts behind Cleon to reach his left side. He swings his shepherd's crook through the air. Cleon wheels just in time to receive the blow upon his shield.)

AGATHON (as the blow falls): Your master. See! Well struck, young stranger! The gods above! And I prayed for adventure!

(The two soldiers turn quickly toward Cleon. In that second's pause Agathon darts nimbly away to call the villagers. Clinias has sprung out of Cleon's reach.)

CLEON (to soldiers): Fools! After him! And take him, too.

METON: But are you safe?

JASON (at the same time): We thought that blow—

CLEON: Be off before I split your heads!

(They dash after Agathon. Cleon takes aim, then hurls his spear high into the air after the fleeing Agathon.)

MELITTA (watching the spear): Agathon! The spear! Beware the spear!

(She pauses.) Turn to the right!

The spear! (pause) He's safe! (A distant mocking laugh shows that Agathon is speeding on. Cleon, between Melitta and Clinias, now turns to the latter. He clearly intends to drive him off in the direction opposite to the villagers. By the same ruse he can draw Melitta away from them.)

CLEON: Now then—for you! A little dancing foot-work! Then the thrust!

(The unequal duel begins. Clinias thrusts with his crook to keep Cleon at a distance. Most of the blows land upon the shield. Once, venturing too near, Cleon has his right wrist caught by the hook of the Shepherd's crook. He shakes his arm free, but moves a little more cautiously. Melitta follows every movement.)

MELITTA (under her breath) Goddess! Spare him! Spare his life for me!

CLEON: Maiden of the sparkling eyes.

Choose one

Of three! Flee from this spot;—I'll kill your lover!

Or stay, and see him slain! Or promise me

To give him up, and yield yourself to me!

CLINIAS: No; not the last! Choose none—but hold your peace!

MELITTA: I cannot give him up! I cannot see him slain!

CLINIAS: Say nothing! Silence helps me! Only watch!

(For a few seconds the duel continues. A fierce light spreads over Melitta's face. She steals closer behind Cleon, unwinding her scarf. Quick as a serpent she darts forward and throws the scarf across Cleon's eyes. Bewildered, he stretches out his arms. Clinias strikes his sword from his right hand, and as Melitta pulls the cloth tight, he picks up the weapon, seizes Cleon by the throat, and forces him to his knees.)

CLINIAS (triumphantly): Now yield to me!

I told you you would dine on empty air.

You're at my mercy now!

CLEON: Take off that bandage from my eyes. I am a soldier. Let me see the death I meet.

I am no coward. Strike, but let me see The sword. (moaning) My own sword.

MELITTA: Spare his life. Your hands must not shed blood For me!

(Cleon rises and moves to the rear, defeated. The voices of the approaching villagers can be heard.)

MELITTA: Stranger—Shepherd! You've done a marvel here.

CLINIAS: You saved my life!

MELITTA: You fought for me.

CLINIAS: I could not give you up.

(The villagers rush in. One group leads Meton and Jason, disarmed and bound. Among the first is Myrrha, mother of Melitta.)

MYRRA: My daughter! Melitta, daughter! (Embracing her.) Safe!

MELITTA (indicating Clinias): Mother, my husband.

MYRRA (throwing her arms about his neck): Son!

(Agathon hobbles on, almost exhausted, carrying Cleon's spear. The villagers cluster about him as he shows it, and about the prisoners.)

MELITTA (blushing): My husband;—what is your name?

CLINIAS (abashed): Clinias—and yours, my wife?

MELITTA: Melitta. (trying it.) Clinias!

CLINIAS: Melitta! (They move into each other's arms.)

(The scarf has been removed from Cleon's eyes. Young girls bring it forward and gayly wind it around the lovers. To the strains of joyous music the villagers dance about the pair, finally moving off in a measured procession. The children jostle one another to be near the prisoners into whose faces they peer wonderingly. Behind the betrothed walks Myrra in motherly complacency. Just as the last person is about to disappear Agathon rises stiffly from the stump on which he has been resting, looks after them, then up at the sky, then all about him. He shakes his head.)

AGATHON: She was right! He didn't go drown himself.

(He shakes his head again.) The gods above! And to think I prayed for adventure!

(Then using the spear as a staff he hobbles after the procession, and the pleasant open space is bare again.)

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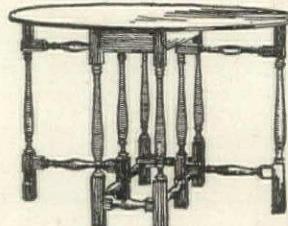
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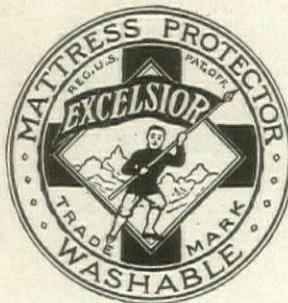
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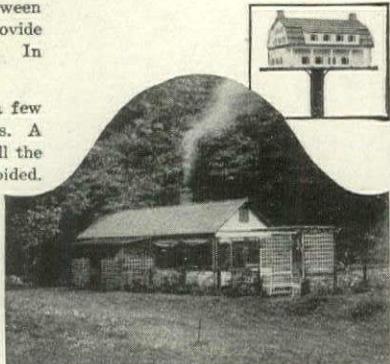
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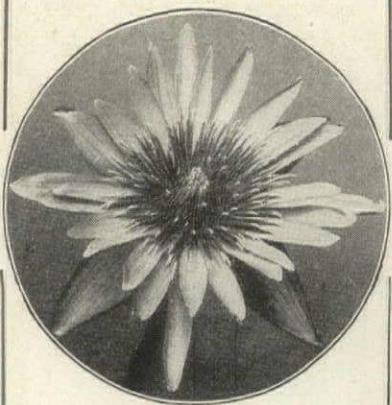
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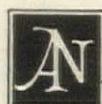
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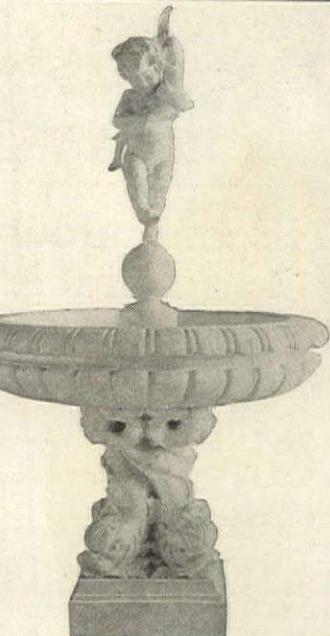


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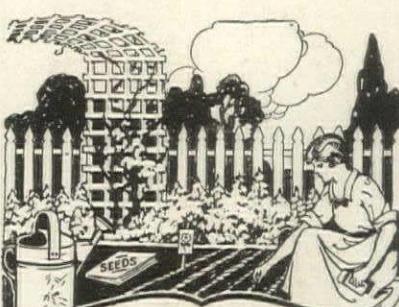


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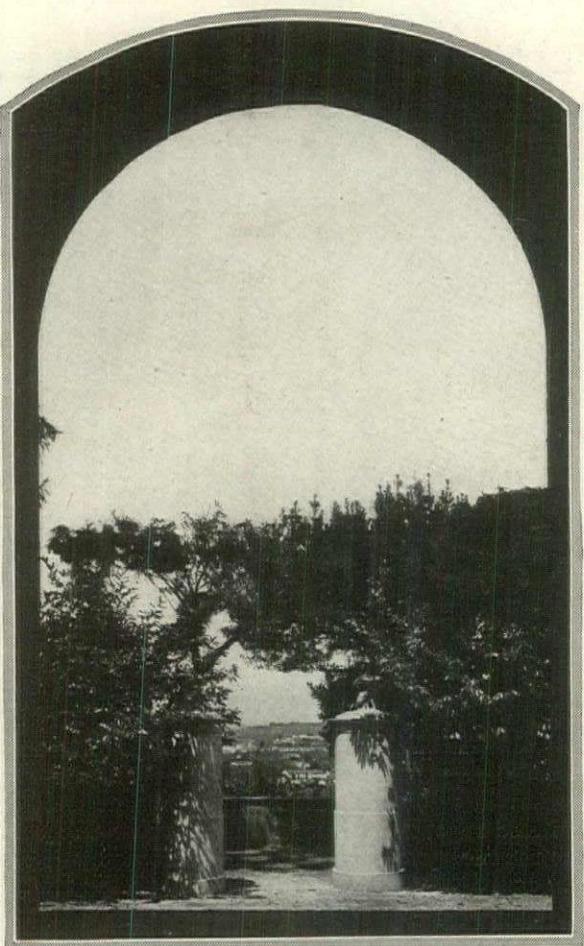
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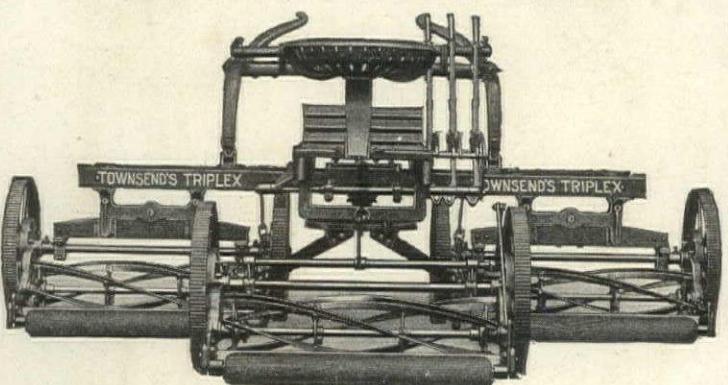
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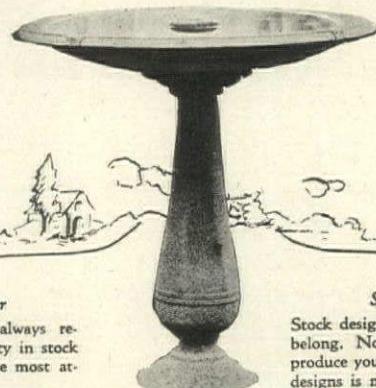


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Not a Plaster Crack in 29 Years

(Statement by a Public Building Inspector)

"You want the plaster in your house put on so that it will never crack," said the Architect to his friends. "The only way to be sure that you will not have plaster cracks is to use metal lath."

"Has it been proved that metal lath will give us walls and ceilings that will never have plaster cracks?" asked the wife.

"It is proved by many years of use," replied the Architect. "I have brought some records to show you. A building inspector of Illinois writes here—

"The partitions in the county court house at Decatur, put up twenty-nine years ago on metal lath, show no signs of cracks or deterioration."

"Think of that; plaster up nearly thirty years, always in perfect condition, and never needing a penny spent on it for repairs."

Never Heard of a Crack When Metal Lath Was Used

"A great firm of plastering contractors which has done the work on many of the biggest hotels in New York writes—

"We have yet to hear of a complaint of cracking or other trouble on any work we put up on metal lath."

"Another great New York firm writes—
"We have used metal lath on such buildings

as the Hall of Records, the Grand Central Station, and thousands of others with never a come back."

Impossible to Crack

"Long years of experience in all kinds of homes and public buildings give the same kind of proof that metal lath makes permanently beautiful walls," continued the Architect. "Here is a letter from the Minneapolis Athletic Club—

"The wall of our handball court, put up on metal lath, has undergone very hard usage for more than three years. We find it impossible to crack."

"Another Minneapolis builder writes—

"Metal lath and plaster walls up fourteen years have proved durable and crack proof."

Not a Crack in Stucco 22 Years Old

"A middle-west builder writes of—'stucco twenty-two years old, put up on metal lath and in perfect condition, showing no sign of cracks or other deterioration.' Whether for interior plaster or as a basis for exterior stucco, metal lath means no cracks."

Metal Lath Stops Fire

"Don't forget that metal lath is fire protection

also. Here is a photograph of an elevator shaft of plaster on metal lath that stood, although the building burned to the ground around it in Boston.

"I could give you hundreds of other instances of buildings, homes and lives saved by metal lath. Think of the lives saved by that metal lath elevator shaft. For safety build with metal lath."

Booklet Will Be Sent on Request

"A booklet on this subject has just been published," concluded the Architect. "It will be sent you free on request. It is not an advertising booklet. It is full of vital information that you want before you buy or build. Every person interested in any kind of building ought to have these facts. Remember the title of the booklet, 'The Essentials of Building.' Write for it today to the Associated Metal Lath Manufacturers, 72 W. Adams St., Chicago."



The elevator shaft that stood though the building was destroyed. A monument to Metal Lath.

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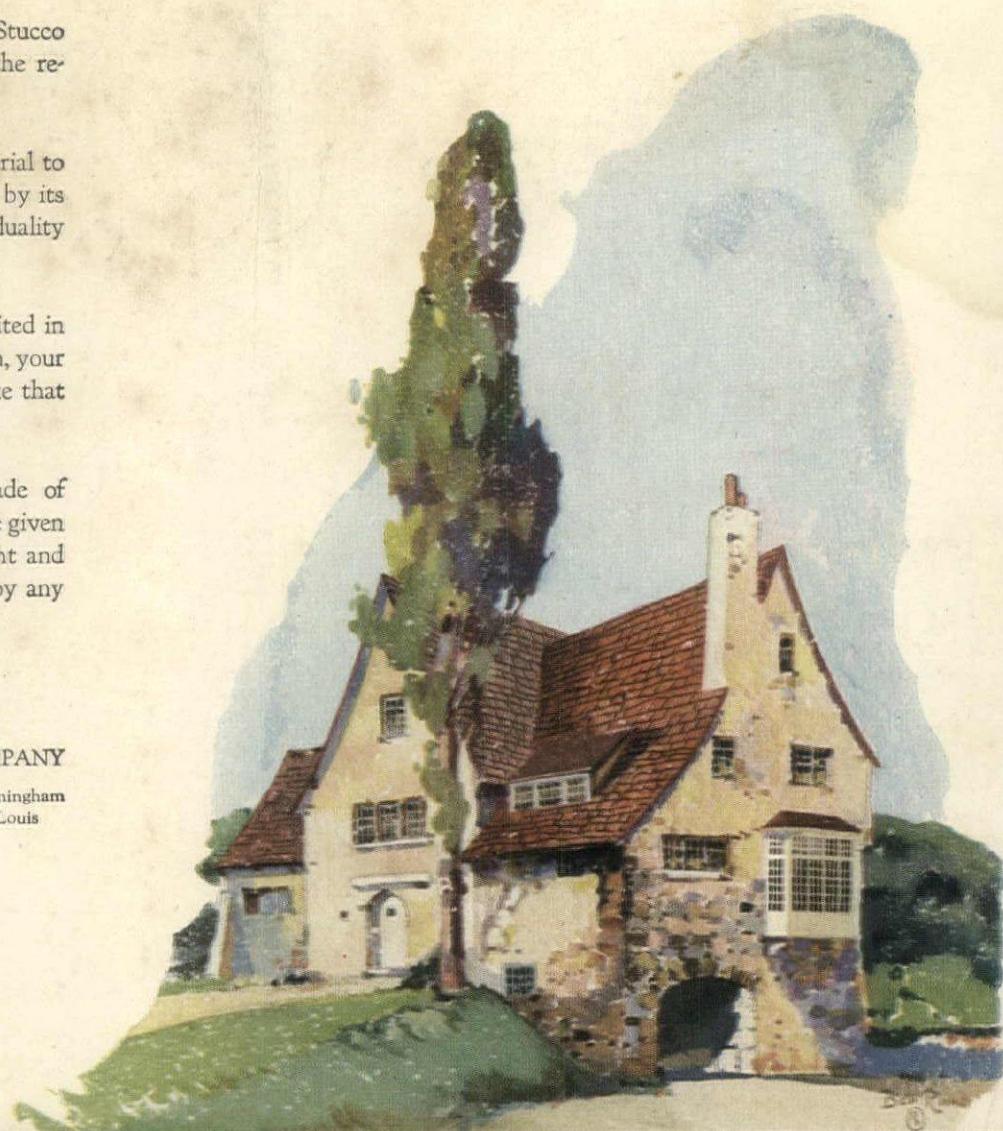
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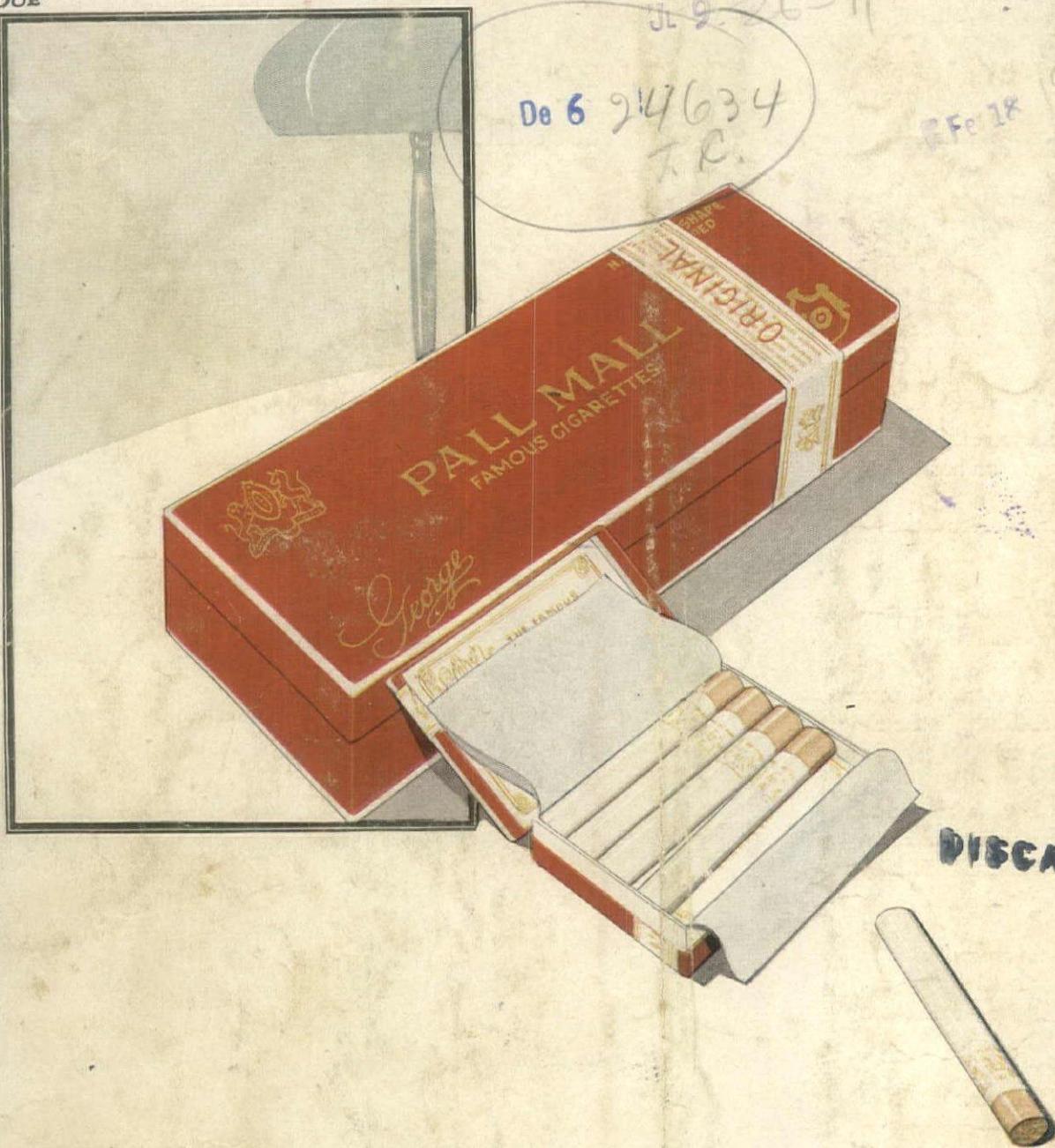
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